

DECEMBER 15, 1947

THE

Art digest



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THE NEWS MAGAZINE OF ART

CENTS

19th Century American Paintings

EDWARD HICKS

1780-1849



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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Tides of Change

DURING THE WAR YEARS, when our primary attention was focused on the struggle for the survival of the democratic way of life, changes and trends, sometimes too gradual for detection by those closest to the scene, were taking place among the nation's artists. Perhaps it was not so much a conscious artistic revolution as it was the artist's sensitivity to social and economic evolution.

In the depression '30s, when each nation was thrown back upon its own resources and minds were being conditioned for the coming conflict (inevitable after the politicians lost the peace), American art went nationalistic, finding its strongest voice in the American Scene. The artists, as they have in all ages, reflected, and in some cases prophesied their times. And as the depression years dragged on, there appeared the social-conscious branch of the American Scene; ugliness became the credo of aesthetic expression, and the artists sought to right economic wrongs by painting propaganda, normally the vehicle of political persuasion. It was, at the time, just and natural; American art gained in confidence and vitality.

Now the pendulum has swung once again. We have come to realize what Wendell Willkie meant by "one world;" air power and the atomic bomb have given new meaning to the shortest distance between two points; our thinking is international in scope, and our artists, fulfilling their traditional function, are beginning to express this world-wide scope of interlocking interest. Today America is voicing her artistic reactions with a more imaginative, expressionistic art, still anchored to everyday reality but making greater use of the abstract and the emotional. This abstract quality is entering the studios of even the old-line American Sceners; and, as if to add burden to the proof, the social protesters are painting pink clouds instead of pink politics.

All is in a state of flux, but trends are becoming discernible. American artists are painting more with their minds and hearts than with their eyes. Nostalgia finds outlet in romanticism; the road back from factory and farm to the ivory tower is emphasized by the present concentration on how to paint rather than on what to paint. From the main streams of misnamed modernism, as expounded by Europe's refugees who have now become citizens, Americans have gained in aesthetic invention and respect for craft; also in greater concentration on picture construction as opposed to illustrative genre. These trends are tracing the common denominator of all the large national shows this season—reflecting the dream of United Nations, common possession of the powers of war and peace, common heritage of the attainments of science and art.

American art, having experienced youthful vitality and revolt, is now geared for productive maturity; we have only one fear—will the artists compose their own lyrics, or become partial Picassos. We stand at a cross-road and the following years will tell a significant or trivial story.

Common Sense

THERE IS CONSIDERABLE DISCUSSION these days, along 57th Street and in the \$100-per-month garrets in Greenwich Village, anent the benefits to be derived from industry's

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invasion of the fine art field. Those who stand staunch guard before the portals of the Ivory Tower feel sincerely that aesthetic death follows fast upon the first whiff of the poison gas of commercialism. Others, just as sincere, see no harm in turning their talents into the channels of trade and industry. The position of the *DIGEST* is that, in this transitional period of art patronage, the sponsorship of industry is a needed substitute for the tax-bereaved wealthy collector; that through industry art can be brought to the masses of intelligent Americans and thus widen the base of the narrow pyramid of art patronage—that is, provided the artist never forgets he is an artist, and his patron accepts him as such.

In this connection I would like to quote at length from a common-sense letter received from Dr. Lewis Sayre Mace of Los Gatos, California:

"I am not in accord with the complaint of Ralph M. Pearson against the United States Rubber Company, which sponsors the broadcasts of the New York Philharmonic Orchestra. These broadcasts are the only way in which millions of music lovers are able to hear the best classical music and, what is perhaps more important, the work of the best modern composers.

"As long as the public will not sponsor the free and undictated presentation of music, I should welcome the broadcasting of any reputable business and gladly concede to them any benefits in the way of advertising that may come to them.

"These same remarks apply to commercial firms using the art of painting as a means of publicity. These painters have never been able to interest more than a very small part of the public, and it is common knowledge that a painter who had anything like a new approach had to remove himself from competition by dying before receiving any recognition, either from the public or from other artists.

"I look forward to seeing in the near future that the popularizing of the best in living painting will bring about a general appreciation of the painter's art that we have never dreamed of. Then artists and public alike will come to realize that the art of painting did not die with Rembrandt or even with Cézanne."

Further comment is invited from the readers.

Honoring Corinne Melchers

ONE OF THE FINEST and most sincere tributes I have ever heard was paid to Mrs. Gari Melchers at the Salma-gundi Club the evening of December 5, when the Artists Fellowship designated her as the first recipient of the Gari Melchers Medal, a handsome piece of medalist art designed by Georg Lober. About fifty members and guests, competently and wittily mc'd by President Henry O'Connor, bore ample testimony to the respect with which this gracious and kind lady is regarded by the art world. The Fellowship has a notable record. Since it was founded in 1868 as the "Helpful Society," it has aided hundreds of artists in distress, and earned the gratitude of those who needed that little extra help over a rough spot in the path of life. The dues of sustaining members are \$10 per year and are directly available for welfare. Contact Henry O'Connor at 455 West 21st Street, New York.

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THE READERS COMMENT

In Defense of Charm

SIR: Whether charm is invoked by scenes of nostalgia, sly amusement or pathos, it is the rarest quality in any painting. It induces a mood that contains a measure of happiness in a dreary world and Mr. Average is grateful for that precious minute. Charm is a superlative used in honest complimentary admiration when we rate high people, places and things.

Let the stern man display his righteousness with his paintings of labor and punishment; let the welfare worker hold ideal his paintings of misery and propaganda; let the warrior enjoy a vicarious turmoil in his paintings of cruelty and inference of tragic might, and let the neurotic be excited by his paintings of bewildering imagination. For every such art lover there is one or more who relish paintings of wholesale charm.

What only the artist knows is how difficult it is to catch this elusive quality and fashion it into a painting. It is too rare a property to suffer discredit even for a moment.

—Mo COM, Brookline, Mass.

A True Liberal

SIR: On numerous occasions you, like any other publication, receive adverse comments from some subscribers who, for some reason or other, disagree with either your editorials or the articles of one or more of your contributors. Sometimes, these so-called critics fail to see further than their nose and threaten to withdraw their subscription. While it is true that I for one disagree with certain articles at certain times, I think that that courtesy should be extended both ways. It still remains that I may be entirely wrong despite the fact that I am sincere in my convictions.

Art, we readily admit, recognizes all creeds and all religions and if more people were educated along these lines, we wouldn't have the turmoil that exists in the world today.

—BENJAMIN B. FREIFELD, New York

We Have Trouble Enough

SIR: Why not an annual ART DIGEST exhibition of paintings and sculpture with the staff acting as jury? And have it open to all artists, more especially for the uncovering of new talent. A good magazine—a good exhibition!

—RICHARD O. COMINS, Amityville, N. Y.

Welcome Bouquets

SIR: The DIGEST is getting better all the time. War conditions having made it impossible to get to New York as often as I wished, the magazine has been a continued inspiration through this difficult time.

—RUTH D. HORTON, Middletown, N. Y.

SIR: The DIGEST is the best publication on fine arts—fair criticism, comprehensive reviews of current shows, a "must" for the artist or connoisseur.

—BETH CREEVY HAMM, President,
National Ass'n of Women Artists

SIR: I have found the DIGEST interesting, informative and honest in its criticism. I consider it at the top among magazines of its kind.

—SAUL SOLOMON, New York

SIR: Hope the DIGEST can weather the storm. It has courage and is doing, by and large, a fine job. It would be much missed, and artists need such a magazine very much.

—NURA, New York

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Josephine Gibbs,
Associate EditorBen Wolf,
Associate EditorJudith Kaye Reed,
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THE Art Digest

PEYTON BOSWELL, JR., Editor

December 15, 1945

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Angels of the Lord

THE CLOISTERS is again staging a Christmas theme show, this time called *Angels of the Lord*, wherein suitable paintings, sculptures, ivories and illuminated manuscripts will be installed with fir trees, moss and flowers. It should be a colorful spectacle, for much of the sculpture is brightly polychromed.

The role of the angels in the Christmas story begins, of course, with the Annunciation, represented by a painting from the workshop of Fra Filippo Lippi. It carries through angels telling Joseph not to be suspicious of Mary, angels announcing the birth of Christ to the shepherds and going up to tell the heavenly hosts to sing praises, angels of the Nativity, and angels appearing to tell the Magi to change their route home. Perhaps the most charming of the sculptures, a 15th century Spanish polychrome piece (see cover), illustrates one of the legends of the Flight into Egypt—Mary was hungry but Joseph was too tired to climb the palm tree for fruit, so the Christ Child asked the tree to bow down, which was accomplished with the aid of a couple of angels.

Other important inclusions are a French 14th century folding ivory shrine, *Madonna and Child with Angels*; a French 15th century stone and polychrome Nativity group; two delightful polychrome and gilt angels (German 15th century), one playing a lute and the other a rebec, which have been lent by Mrs. John D. Rockefeller, Jr.; Crivelli's *Madonna and Child Enthroned with Angels* and the Sieneese *Adoration of the Shepherds* by Bartola di Fredi. The eleven manuscripts, dating from 1000 to 15000 and lent by the Morgan Library, along with the smaller sculptures, are being installed in illuminated niches.

The exhibition opens to the public on December 19.

German Treasures Arrive

A United Press dispatch dated December 7 carried the news that more than 200 German-owned paintings by old masters were unloaded from the army transport "James Parker" that day, packed into huge moving vans and sent to the National Gallery of Art in Washington, D. C.

The paintings, valued at \$80,000,000, formerly hung in German art museums which were damaged during the war. They will be returned to Europe when conditions warrant, the War Department announces. They were brought to the United States under a White House plan which provides for safekeeping of German art treasures.

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Mrs. Adrian Iselin: SARGENT



Katherine Duer Blake: BOLDINI

Famous Women Come to Aid of Charity

THE EXHIBITION OF PORTRAITS OF AMERICAN WOMEN, now being held in the galleries of Portraits, Inc., for the benefit of the Home for Incurables, presents a fascinating array of works

Miss Sarah Porter: CHARLES BRANDEGEE



of many famous painters and of many women prominent at different periods on the American scene.

It is gratifying to come upon the portrait, *Catherine Lorillard Wolfe* by Alexandre Cabanel, rescued, at least temporarily, from the limbo of the Metropolitan Museum's basement. This imposing figure, in its elegance of yellow satin and banded fur, which emphasizes the sensitive, serious face, represents one of the founders of the Home, since she gave part of the Lorillard estate for the present site of the building. Another family closely connected with this movement, the Iselins, is featured here in the portrait by Sargent of Mrs. Adrian Iselin, a characterization of great authority and power reticently expressed. The Mills family have also had a long record of service in this organization, a fact which lends special interest to the portrait of Mrs. Ogden L. Mills by Philip Laszlo.

A much-neglected American painter, contemporary with Eastman Johnson, Robert R. Brandegee, is represented by a portrait, *Miss Sarah Porter*, that in its penetration of character and its powerful brushwork might well suggest

[Please turn to page 25]



Seated Nude: AUGUSTE RENOIR

Famous Renoir Nude Goes to Chicago

ONE OF THE MOST CELEBRATED paintings of Renoir's late period, *Seated Nude*, has just been acquired by the Art Institute of Chicago for the Mr. and Mrs. Lewis Larned Coburn Collection. It was bought from Durand-Ruel, who, in turn, had bought it from the artist in 1917, three years after it had been painted and two years before the death of the artist.

It is difficult to realize fully that this pulsating, vibrant and vital work, so glowing in color and fluid in brushwork, was the product of Renoir's old age and painted when his hands were almost completely crippled by arthritis. Of recent years it has been a star attraction at the Worcester Museum's Art of the

Third Republic (1941); Art in Progress at the Museum of Modern Art (1944); and at least two major exhibitions at Durand-Ruel.

It was during the latter's benefit showing of Renoir after 1900, held three years ago, that three nudes in one canvas proved too much for the stately *New York Times*. The photograph of *Seated Nude* was retouched to delete the two luscious—but anything but over-sensual—figures in the background. The artist once said of his favorite subject: "A nude woman will come out of the sea or get out of her bed; she'll be called Venus or Nini. Nobody will ever invent anything better than that."

Abstract Conceptions by John von Wicht

PAINTINGS by John von Wicht, at the Kleemann Gallery, suggest at first sight many of the qualities of stained glass in their interplay of color planes in formalized pattern. Yet on longer viewing, the apparently flat pattern becomes a spatial design in which, from pivotal points, active planes seem to move in rhythmic sequence. The work impresses one as both intuitive in its response to aesthetic conceptions and also the result of thoughtfully-considered relations of forms.

Many of the canvases are nonobjective, concrete symbolizing of general ideas such as *Vibrations* or *Power*. In

the latter painting the disposition of heavy round forms with sharp diagonals seems to suggest an opposition of forces. In *Vibrations* the heavy, black contour lines crossing and recrossing through areas of color produce a vehemence of movement throughout the canvas. *Still Life*, its recognizable forms of bottle and fruit in a formalized design possesses a sweeping clash of rhythms. *Gothic*, where through an ogival arch a deep recession of light and color into space is felt, and the swift movement of *Sailing* are all outstanding. *Musical Instrument*, in which the rhythms of color and answering forms seem to beat

through the canvas, is possibly the *piece de resistance* of the showing.

Other paintings that might be cited for their provocative solution of complexities of color planes in spatial relation are: *Flying Leaves*, *Vista*, *Mysterious*. (Through Dec. 29.)

—MARGARET BREUNING.

A Happy Mating

Ray Prohaska achieves a wedding without recourse to shot-gun in an exhibition of paintings now being held at the galleries of Barry Stephens, artists' representative. The bride is fine arts—the groom, commercial art. The pair seemed quite well mated to this reviewer and he predicts many more such happy alliances in the future.

Nola is a notable figure study, the flesh tones and modeling of the model's torso are as sensitive as are to be found in an Alexander Brook. *Two Mile Hollow Road* vibrates with light and creates vast space. Small-fry are depicted in a chuckle-ful painting titled *Springtime*, in which a myriad of boys are shown climbing a tree. Not to be overlooked is *Surf Fishermen*. Here loosely indicated figures wade in a somber movementful sea. There is fine brushwork and rich nuances of color in this work. A number of the artist's magazine illustrations are shown. They are as different from the above described canvases as can be imagined and evidence that men like Prohaska are not less talented than their ivory tower-embattled brethren. They are perhaps just a bit more versatile.—BEN WOLF.

Rosario Gerbino Show

Rosario U. Gerbino employs a conservative brush in his exhibition at the Chinese Gallery in New York. This approach is combined with a lusty sensuality that results in virile canvases. There's a laughing *Self Portrait* and a colorful still life titled *Fleurs*. A somber heavily pigmented work titled *The Point* is remembered as is *Queens Midtown Tunnel* creating a mood of loneliness.—B. W.

Painting the Seasons

Perry Haynes directly sets down the seasons on canvas in his present show at the Arthur U. Newton Galleries. These are fairly literal transcriptions of nature and have little message to convey except that the painter seems to feel compelled to preserve the impact of nature upon him on canvas. Noted were a vigorous *Old Birches* and a busy *Bear Camp River No. 3*. Through December 29.—B. W.

St. Louis Buys Matisse

The City Art Museum of St. Louis announces the recent acquisition, through purchase from Theodore Schempp, of a painting by Henri Matisse titled *Interior at Nice*. The canvas, painted about 1919, is described by the Museum as "strikingly and warmly depicting the atmosphere of that Mediterranean city and embodying a brilliant feeling of illumination." It is the first work by this contemporary French master to become a part of the Museum's collection.

The Art Digest

Burliuk in Retrospect

DAVID BURLIUK, who has been called the father of Russian Futurism, is holding a retrospective exhibition at the A. C. A. Gallery in New York. The artist, in these works, true to (to quote Don Byrne) "the rock whence he was hewn." Memories of his youth and young manhood in his native land motivate many of the canvases. A trip to Japan a few years back is responsible for colorful depictions of that then happier land. This reviewer felt a kinship with the approach of Ellsheimius and Chagall. This does not indicate that the artist has in any degree "looked over his shoulder"; it simply means that he arrived at many of the same conclusions that they have.

Advent of the White Horse is a compelling fantasy, while *Adoration of the Leaf* is sensitive and well integrated. *Fable* is a compassionate work with its central figure seeking beauty in squalor. A recent *Red Horse* is as gay as a peasant's bandanna; pigment, in this picture, as in many others is heavily impasto. To continue through December. 29.—BEN WOLF.

With the recent acquisition of this *Flor-entine Quattrocento Annunciation*, the Boston Museum has filled in a period hitherto not strongly represented in its permanent collection. W. S. Constable dates the painting about 1435, in all probability the work of Bicci di Lorenzo. Formerly in the Kuffner Collection at Castle Diosek in Czecho-Slovakia, it had undergone unusually brutal "restoring" at some point long ago, and it wasn't until layers of repainting had been removed that the brilliant colors of the original painting emerged, still in excellent condition. (See cut below.)



Adoration of the Magi: JOOS VAN CLEVE

Notable Flemish Triptych Given to Detroit

A TIMELY ANNOUNCEMENT for the Christmas season is the acquisition by the Detroit Institute of Art of a Flemish masterpiece, a triptych representing the *Adoration of the Magi* by Joos van der Beke van Cleve. It is the gift of Mr. and Mrs. Edgar Whitcomb.

Although Van Cleve was one of the chief figures of the Antwerp School in the early part of the 16th century (he

became a master in the Antwerp Guild of Artists in 1511 and headed it three times, owned two houses there, and executed commissions from Genoa to Danzig, Paris and London), his name became confused with that of his son by a curious mistake, and for a long period he was known only as the Master of the Death of the Virgin.

Detroit's triptych alone bears his full monogram. On the sword of the oldest Wise Man are the initials J and B, while on the collar of the greyhound at the side of the Moorish King in the right wing are two heraldic shields, one with an anchor, the other with the conjoined arms of the Duchy of Cleve and the County of Van der Marck. Director Edgar P. Richardson states that "this great alterpiece is famous not only as an imposing and gorgeous example of the Flemish Renaissance, but is the key upon which the identification of his long lost personality rests." It is of generous size, glowing color, and was painted at the height of the artist's mature style, about 1525.

Once With Flying Tigers

Ike Newport, who served as a chorographer in China with General Chenault's Flying Tigers, has returned to his native Philadelphia and is being honored with an exhibition of watercolors made during off hours between bombing missions. Sketches of India are included along with the Chinese subjects. The artist was a former student of the Graphic Sketch Club of Philadelphia.

Grant Does It Again

With what must be a nonchalant pride by this time, the Grand Central Art Galleries announced that once again 40 out of 40 paintings were sold by Gordon Grant in his recent show at that gallery.





Evicted: ANN BROCKMAN

Ann Brockman Given Memorial Exhibition

ANN BROCKMAN was on the verge of becoming one of our foremost romantic painters when tragic death interfered three years ago. Her work had dominated many group exhibitions, but she had had only two one-man shows, both small, so the current memorial show at Kraushaar presents the first real opportunity to evaluate her work objectively and as a whole. Even if the occasion had arisen during her lifetime that would have been difficult, so strong and vibrant was her personality. The answer, happily, is that her painting is every bit as good, possibly better than people had thought, and that tantalizing question mark as to what her development would have been had she been allowed a normal life-span becomes more paramount than ever.

The oils and watercolors shown cover approximately a twenty year period, ranging from the small but dynamic

Dark Clouds to the dramatic *Lot's Wife* which was completed in 1941 when Miss Brockman's fatal illness began, and which has been lent by the Whitney Museum for the exhibition. One is struck anew by the artist's sensitivity to and ability to portray the more positive moods of weather—the force of the gale in *Easterly* and the large, imposing watercolor, *New England Hurricane*—and by the sculptural quality of her figures. The latter is particularly impressive in the enormous portrayal of Adam and Eve called *Evicted*, which won the Harris Silver medal at Chicago in 1940, but it is no less an essential ingredient of the small *Circus Flirtation*. And everywhere there is drama, in motion in the swirling *South American Dancer*, the straining hay pitchers in a sun-soaked field, or quiet and brooding in the quarry scenes.

One handsome big landscape which I

don't remember seeing before, *Mountain Town*, is a particularly fine example of solidity and organization; a night band concert shows the artist's talent for disposition of figures; and the very small, luminous study of the two ballet dancers is a gem of grace and arrested movement.

The exhibition, which will be on view until Jan. 5, has been well chosen to give a full and rounded view of the work of a remarkable person who had remarkable talent.—Jo GIBBS.

Functional Beauty

CERAMICS by Gertrud and Otto Natzler, at the Lilienfeld Galleries, possess a wide range of shapes and textures. These pieces, which seem to have grown into their rhythmic perfection, depend on no applied ornament either of incised pattern or applied decoration for their beauty. Form and glaze in a remarkable consonance of harmonious effect account for the impressive quality of this grouping.

The glazes have not alone a remarkable gamut of color, but also of substance, so that a shape in one hue appears quite different from the same form glazed in another coloring. Among the unusual pieces are a number that seem to have been round, delicate forms and then to have been pinched carelessly into ovals; one in particular, in rust-colored glaze and curious texture, merits special citation in an exhibition where each piece is a fine example both of the skill of the potter's wheel and of enchanting textures and glazes.

Also, at this gallery, an unusual showing is of *Story Book Quilts*, by Marion Cheever Whitesides, each like a piece of tapestry, the application of the cutout figures set off by delightful background colors. Mother Goose furnishes many themes, each a wealth of picturesque details, the gay little groups skillfully related. One of the most impressive items is the *Helen of Troy* series, the archaic figures finely realized in detail of dress and decor woven into designs that are like the decoration of Greek vases. *The Queen of Hearts* series presents an engaging pageant of medieval costumes in lively colors.

These quilts are all loaned by museums or private collectors, but may be duplicated, if desired, by Miss Whiteside. The exquisite needlework, the surety of the *decoupages*, the imaginative vision involved in this work make deep impression.

—MARGARET BREUNING.

Under Native Skies

Earl Gross aptly titles his exhibition of 40 watercolors, "Under American Skies," at the Associated American Artists Galleries through December. These are clear pictorial views of characteristic cities and villages, presented freshly in skilled watercolor technique. Equally at home in depicting intimate household scenes, such as the littered aftermath in *Open House* and *Morning Rush*, or generalized impressions—as *Chicago Skyline*, which captures the magic of a metropolis at evening—Gross has fashioned a rewarding record of extensive touring through the United States.

—J. K. R.

Easterly: ANN BROCKMAN



"Lost" Inness

FROM THE *Mona Lisa* on down, "lost" works of art have always stirred the imagination of both the general public and the professional. When two people whose vocation and avocation is pictures get together on a specific disappearance, the results differ only in degree of interest and pursuit.

Some time ago, Harry Shaw Newman of the Old Print Shop questioned his friend and authority on the subject, Robert McIntyre of the Macbeth Gallery, about the original of a rare Currier and Ives print, *View of the Delaware*, made from a painting by George Inness. It was a poser, with the added Holmesian touch that early impressions of the colored lithograph had been inscribed "Painted by Geo. Imers."

It was unmistakably Inness, but McIntyre had never seen nor heard of it. The pursuit carried him through old exhibition catalogues, records of sales, old books on American art and up many other alleys that all turned out to be blind. The picture seemed to be lost, possibly destroyed in a warehouse fire. Then last summer, when visiting the Montclair Art Museum, McIntyre thought to question Director Mary Cooke Swarthout—after all, Inness' home had been in the vicinity. Yes, as a matter of fact the Museum *did* have an early Inness, then down in the store-room. There was the "lost" picture, a gift to the Museum in 1931 of Mrs. H. F. G. Fayen, whose husband is believed to have bought it from the artist's studio. It is now rehung with the permanent collection, which gave way last month to a special show.

Newman has a logical explanation for the "Imers" attribution on the first prints. Reproduction rights were bought when Inness was a young and still unknown, and the engraving work undoubtedly turned over to a journeyman lithographer who mis-read the signature. Later, when fame had overtaken the artist, the error had been corrected, and the name "Inness" now appears in slightly heavier letters than the words "Painted by Geo." Comparison of the original painting and the print reveal certain "humanizing" differences that were common in those days.

View of the Delaware: GEORGE INNESS. Owned by Montclair



December 15, 1945



The Lime Quarry: WALTER STUEMPFIG

Stuempfig Sees Beauty of Baroque Splendor

PAINTINGS BY WALTER STUEMPFIG, at the Durlacher Gallery, are diversified—figure pieces, landscapes, still life—yet each subject reveals the same personal approach, the ability to translate visual experience into striking esthetic conceptions. The technical gain in his work is apparent in its greater simplification of statement and its increased depth and vigor of design avoiding in almost all cases his former congested groupings and a tendency to rhetorical flourishes. His gift of imaginative conceptions and power of sustaining them with richness of color and brilliant patterns of light bring an immediacy of impression that a longer viewing confirms and increases.

The rather ordinary subjects of American scenes have been transformed into a sort of baroque splendor, yet one realizes that they are completely veracious in detail, that it is the original viewpoint and the ability to present these familiar (and often homely) themes in a personal idiom of artistic expression that gives them their aston-

ishing beauty. The artist's delight in his *matiere* is appreciable in all his work, giving richness of substance to shapes and forms so that the ordinary becomes the extraordinary.

In *Schuylkill* the play of light and the ordered complexity of the design are notable. Reflection and control account for this translation of a carefully observed scene into an enchanting landscape. The stark *Lime Quarry*, with its house standing above a shadowy depth, is enhanced by its sharp contrast of color on the facade of the building against a dark sky. Other canvases that might well be cited are: *Three Bathers*, *Fishing Boats*, *All Their Friends Have Gone* or *Conshohocken*, all canvases in which reality is not avoided, but transcended by its infusion of romantic significance, an evocation which the sensitive vision of the artist and his surety of performance carries out impressively. (Until Dec. 29.)

—MARGARET BREUNING.

Mermaids and Nightmares

Leon Kelly is a fine draughtsman and knows what to do with space. This is clearly seen in his present exhibition at the Julien Levy Gallery. The artist has taken these abilities, coupled them with a fantastic imagination and produced something that would seem to fall somewhere between Max Ernst and Dali.

Surreal nudes (unmistakably female) emerge with misplaced eyes. The reviewer assumes they are misplaced as he has yet to see a lady with a Cyclops-like eye in her navel or under her arm. The insect and ornithological worlds are present too . . . sometimes coupled with mermaids with flowing hair. This is about as far as this reviewer can go. No titles were available and not sharing the artist's particular nightmares, he can say no more except to reiterate that they are proficient technical achievements.

The exhibition will continue until January 7.

—BEN WOLF.



Cat and Birds: AMERICAN PRIMITIVE

Primitive Sources of Sophisticated Art

IT IS UNLIKELY that a feline head painted by an unknown American primitive will ever inspire the quantity of futile, fascinated speculation produced by the oddly smiling Italian lady who posed for Leonardo Da Vinci. But if a successor for the Mona Lisa should some day be sought by weary aesthetic scholars we would like to nominate the bodiless hero of *Cat and Birds*, now on view with a collection of Harry Stone's primitives at the New Art Circle.

Surely the most profound-looking cat a reviewer ever encountered, our hero is depicted symbolically by his head only, which is large and round and resting calmly on a green meadow. In his mouth is a bird, held gently between his teeth. And in the bird's mouth is a worm, also caught with unvoracious desire. Flanking the cat are two trees, each with a bird singing unconcernedly. All of which would seem to prove that the artist intended the painting as illustration of the Peaceable Kingdom. Viewed in this light the cat's inscrutable expression becomes more intriguing—a mixture of holiness and self-conscious restraint.

In addition to the cat, which will be hung again in a later show for comparison with a Paul Klee on a similar subject, are many other primitive pictures which bear striking relationship to modern work. *The Fall of Richmond*, painted by John H. Smith in 1878 and showing the burning of the southern city during the Civil War, should make many moderns feel not too advanced for its strong constructivist approach. *Tree of Foreboding* by Ranford Keefe anticipates much recent Mexican painting in its translation of a peaceful landscape into a brooding scene, dominated by a posturing, serpentine tree.

Unfortunately all the gallery knows about Redpath, the painter of *West Point*, is his name, for it is provoking not to know whether the delightful and intricate design of this painting is ac-

cidental. Here is an example of the true primitive approach, which is actually one of abstraction since the artist does not attempt to simulate reality but paints his land, buildings and animals flatly, only trying to create depth and thickness in the foliage.

The Charge of Cuban Cavalry by J. W. Mann, on the other hand, belies its primitive classification because of its dramatic contrasts of light and dark, use of swift moving rhythm and far more plastic concept of pigment, brush and canvas functions.

Outstanding portraits in this particularly fine collection of early works are *Portrait of a Lady*, a sensitive and characterful study with a delicately painted landscape indicated beyond the figure, and *Lady in Grey*, an unusually severe picture, skillfully executed in limited palette. (Through December.)

—JUDITH KAYE REED.

Gen. Cadwalader Bought

The portrait of General George Cadwalader by Thomas Eakins (reproduced in Dec. 1 Digest) has been acquired by the Butler Art Institute of Youngstown, Ohio, through purchase from the Milch Galleries in New York. The painting remained in the Cadwalader family until only recently and was a noted attraction in the impressive benefit exhibition of paintings of soldiers and sailors at the Duveen Galleries.

Kroll Lithograph Picked

Sponsored by the Print Club of Cleveland, the Cleveland Museum of Art has opened an exhibition of fifty drawings by Leon Kroll. On the opening day presentation of the Club's 1945 publication, Kroll's *Monique* lithograph was made to its members. William J. Eastman, artist and member of the faculty of the Cleveland School of Art is president of the Print Club.

Blended Moderns

PAINTINGS, monotypes, and mobiles are adroitly blended in a current exhibition at the Nierendorf Galleries. As is always the case at this establishment, the result is exciting and the mode of display tasteful.

Wire forms by Ernest Mundt swirl and girate through the courtesy of a concealed motor. Copper spirals gleam in the light of carefully arranged spots and throw enlarged shadows upon the gallery ceiling and walls with telling effect. Stones have been incorporated in several of these works, being cleverly balanced in such a manner as to seem to give them a featherlike weight. Ink drawings by the same artist show an approach to line that might be likened to the throwing of a lasso.

Monotypes by Harry Bertoia show that artist's feeling for space and texture. Trickiness, so often employed in the handling of this medium, has been avoided. The resultant work, highly personal, is valid. Jewelry by Bertoia is also on exhibit, mostly wrought in silver.

The oils in the show are from the brush of Adolph Gottlieb and represent progress on the painter's part. Gottlieb stems from the archaic, and in fancy one can almost imagine the artist decorating the wall of an ancient temple. Space is well divided in these canvases and an excellent color sense is revealed. The exhibition will continue through January.—BEN WOLF.

Bueb's Personal Idiom

Watercolors by Bueb, now on view at the Carroll Carstairs Gallery, reveal how decidedly the artist has moved away from the influence of Dufy so apparent in his last showing, and has found a personal idiom which combines both delicacy and vivacity. He has happily retained the fluency of brushwork that marked his earlier painting with an added richness of sparkling color and skillfully broken up light planes.

Equinoctial Storm, a boat driven over rough seas under an impact of wind and rain is dramatic, yet its sharp diagonals of torrential rain and its rhythmic movement are held to coherent design. *Chiaroscuro*, the dark mass of the cliff, the flood of light playing on the gothic castle and flooding the sky is more fantastic yet equally unified in its impression. *Vernal Green* and *Vermillion River* are particularly happy blendings of light and color patterns in glowing effect. (Until Dec. 23.)

—MARGARET BREUNING.

A Lucioni for Toledo

A new still-life painting, *Design for Color* by Luigi Lucioni, has been purchased from the Associated American Artists Galleries by the Toledo Museum for its permanent collection. Lucioni is already represented in the collections of the Metropolitan, Whitney, Kansas City and High Museums; the Addison Gallery, Dayton Art Institute and Pennsylvania Academy. One of the artist's most famous pictures, *Vermont Pastoral* is owned by the Carnegie Institute, while *Trees and Mountains* is in the Encyclopaedia Britannica Collection.

The Art Digest

Texas Winners

WINNERS in the 7th Texas General Exhibition, which moved to the Dallas Museum of Fine Art last month following initial presentation, at the Witte Memorial Museum in San Antonio, are:

Everett Spruce, Friends of Art \$250 purchase prize for his oil, *Landscape*, to go to the Witte Museum; Eugene Trentham, Dallas Museum \$100 war bond for his oil, *Three Minstrels*; Polly Hoffman, Houston Museum \$50 war bond for her oil, *Second Monday*; Kelly Fearing, San Antonio Art League \$50 war bond for his oil, *The Aquarist*; and Blanche McVeigh, Alamo Blue Print Company award for her aquatint, *Merry Go Round*. Honorable mentions were won by Wolford Compton, Marjorie Johnson, Edward M. Schwetz and Coreen Mary Spellman.

The Jury of selection and awards—composed of Otis Dozier of the Colorado Springs Art Center; Lois Mahier, of Louisiana State University; James Chillman, Jr., director of the Houston Museum; Jerry Bywaters, director of the Dallas Museum; and Eleanor Onderdonk, curator of art of Witte Memorial Museum—have recommended for purchase prizes the following works: Veronica Helfensteller's oil, *Activity in the Lowlands*; Celia Jamison's oil, *Stored Memories*; Dickson Reeder's oil, *Ellaraye*; and Donald S. Vogel's oil, *Girl in Yellow Holding Black Cat*.

The exhibition was shown at the Dallas Museum through December 3, when the Mrs. E. B. Hopkins \$400 purchase prize was awarded. On December 16 it will move to the Museum of Fine Arts of Houston (to remain through Jan. 6) where the Marquis d'Oyley \$300 purchase prize will be awarded. Final visit of the exhibition will occur at the University of Texas in Austin, from Jan. 20 to Feb. 10.

Two for Dallas

The painter Otis Dozier and the sculptor Octavio Medellin have joined the faculty of the Dallas Museum of Fine Arts Center where the latter was instructor in painting, life drawing and pottery for five years.

A former instructor at the Witte Memorial Museum in San Antonio and at the North Texas State Teachers' College, Medellin was born in Mexico and is well represented in art museums throughout the country. Under a new cooperative plan between the Museum and Southern Methodist University scholastic credit can be obtained in the adult classes at the museum.

Edna Palmer Englehardt

Paintings by Edna Palmer Englehardt, at the Morton Galleries, are the work of an artist well known in her native Pennsylvania, who reveals sound brushwork and effective composition. The canvases of winter are particularly well realized, especially the small paintings *Eventide*, with poetic undertones, and the gay *Skiing at Skytop*.

A large flower painting, *Wisp of June*, in an admirably arranged design of lush peonies and thrusting stalks of delphinium, reveals ability to present textures and variety of hues in a rich color pattern.

—MARGARET BREUNING.



Gilt-Bronze Buddha, Early T'ang Dynasty (A. D. 618-906)

Chinese Ceremonial Bronzes at the Met

THE METROPOLITAN MUSEUM has one curator who is not only aware of the importance of presentation, but has a distinct flair for doing something about it. Alan Priest, who heads the Far Eastern department, has installed fifteen hitherto unshown early Chinese ritual vessels plus an exquisite little gilt-bronze Buddha with all the drama they deserve. Each is set in a brilliantly illuminated niche in an otherwise dark room, so displayed that not one detail of the incomparable craftsmanship and inspired, intricately detailed design need be missed.

The earliest bronzes, many dating back to the Shang dynasty (B.C. 1766-1122), are superb examples of the artistry of a now little-known civilization. Although people can and have devoted their lives to the study of their esoteric symbols and inscriptions, the least informed layman will find great pleasure in the strangely beautiful shapes and design patterns of these ancient wine beakers and food vessels, several of which incorporate bird and animal forms.

Later in date (Wei dynasty, A.D. 386-557) are what Curator Priest considers to be two of the three finest Buddhist alterpieces so far discovered. Still later comes the little eight-inch T'ang Buddha

(A.D. 618-906), delicate and gracefully serene, also one of the best examples of its kind in the world (see reproduction). It was formerly in the famous collection of the late Mrs. Christian R. Holmes.

The new acquisitions, augmented by some of the prize pieces that have been longer in the Museum collection, will form a special exhibition in galleries E 15 and E 8 for about three months.

—JO GIBBS.

Designs by Dilsizian

Garbiss Dilsizian is currently showing non-objective crayon drawings at the Feigl Gallery in New York. The artist is sixty-eight years of age and, during business hours, the president of a large commercial firm in New York. In his spare time, the artist's fancy roams, and finds escape in design and color. The result is highly original and demonstrates a high degree of intuitive feeling for balance and color combinations.

There is nothing primitive about these works, and within their limitations, they function well. The only thing missing is a *raison de être*. Supplied this, fine dress patterns and general design, might enrich milady's wardrobe.

—B. W.



The Music Lesson: THOMAS HART BENTON

THOMAS HART BENTON still has a long way to go to catch up with the late Frederick Waugh as a Carnegie Popular Prizewinner, but he has made a start by receiving the most visitor-ballots and the \$200 award for his *The Music Lesson* in "Painting in the United States, 1945," which closed on December 9. The second highest number of votes went to *Tall Grass* by John Rogers Cox, who won the popular prize last year with *Grey and Gold* and third prize in the 1943 exhibition with *White Cloud*. The third choice of the public was *Nightfall* by the late N. C. Wyeth.

Summer Story by Charles Gilbert has been voted the "people's choice" and winner of the \$250 popular prize in the New York showing of Pepsi-Cola's second Portrait of America (see reproduction below). The Texas-born, Louisiana-raised artist was a Major in the Engineer Corp, U.S.A., at the time of his recent discharge. Lucy by Audrey Buller, which received one of the \$500 awards, was second choice and a close runner-up, while third place went to Morning Conference (\$1,500 third prize winner) by Gregorio Prestopino. Burlin's Soda Jerker, top winner, also ran.



The next ten paintings in order of number of votes were: *From My Garden* by Audrey Buller, *The River Tay at Perth* by Byron Thomas, *A Boy From Main Street* by Robert Brackman, *Peter Scott* by Luigi Lucioni, *Israel* by Samuel Rosenberg, *Dressing* by John Koch, *Asgaard* by Rockwell Kent, *Dona Nestorita* by Henriette Wyeth, *Young Girl* by Eugene Speicher and *Tidewater* by Clarence Carter. Rosenberg is the only popular favorite to be similarly honored by the professional jury (first mention and \$400). First winner Philip Guston finished down the list.

Thru Newman's Lens

PHOTOGRAPHER ARNOLD NEWMAN has devoted years to the creation of an album of portraits of artists in America. A high degree of technical skill coupled with a genuine insight into the personalities of the artists he has selected as subjects, make this group of studies, now on exhibition at the Philadelphia Museum of Art, unique. Newman has gone even further than this. To anyone familiar with the work of these artists, it is evident that he has somehow captured the very spirit of their work.

Among the artists included in the exhibition are: Alfred Stieglitz, John Sloan, Max Ernst, George Grosz, Marc Chagall, Stuart Davis, the late Piet Mondrian, Reginald Marsh, Franklin Watkins, Julius Bloch, Benton Spruance, Horace Pippin, Yasuo Kuniyoshi, Edward Hopper, Alexander Brook, Peggy Bacon, Fernand Leger, Marcel Duchamp, Alexander Calder, Jacques Lipchitz, John Groth, William Gropper, William Zorach, Georgia O'Keeffe.

It is hoped by the Museum that this intensely interesting collection may ultimately become a part of its permanent collection so that it may be made available as a circulating exhibition to cultural organizations throughout the country. The Museum's Division of Education is at present preparing strip-film and slide-sets of these photographs for the use of schools, colleges and museums. The exhibition will continue in Philadelphia through January 28. (Reproductions of collection on page 13.)

Painters & Potters

THREE PAINTERS AND A POTTER are currently exhibiting at the Bertha Schaefer Gallery on 57th Street. The painters are Gershon Benjamin, Louis Harris and Nicholas Takis. The potter is Fred Farr.

Gershon Benjamin shows a well organized *Hillcrest Road* and a sketch portrait of a positive little girl named *Mignon*. The artist seems more at home in this portrait than in his other work on view. In several instances he comes dangerously close to the stylized "art moderne" of the 1920's, particularly in his tree renderings.

Louis Harris has the ability to achieve mood with a minimum of props. *West Third Street* and *Tunnel of Mystery* are prime examples of this ability. Richly atmospheric, there is no lost movement here.

Nicholas Takis, whose forthcoming California show is reviewed elsewhere in this issue, is well represented. Particularly noted by this artist were: *By a Window* achieving solidity and *Still Lin* exploiting virile line.

Potter Fred Farr evidences knowledge of his craft and a sensitive feeling for design. The artist specializes in subtly decorated bowls and plates. Through December.—BEN WOLF.

Popular

The Allied Artists of America announce that Frank Gervasi's *Winter in the Catskills* was awarded the George A. Zabriskie popular prize of \$100 in the 32nd Annual Exhibition recently held by the group at the New York Historical Society.



ARTISTS WHO SAT FOR ARNOLD NEWMAN—Top, Left to Right: Marc Chagall, John Sloan, Max Ernst. Middle, Left to Right: Reginald Marsh, Franklin Watkins, George Grosz. Centered With Sculpture: Chaim Gross. Bottom, Left to Right: Georgia O'Keeffe, Alfred Stieglitz, Yasuo Kuniyoshi, Alexander Brook. The exhibition of these photographs will continue at the Philadelphia Museum until January 25. See article on opposite page.



Monhegan Hill: JEAN LIBERTE. At Babcock

Art at Christmas Along Fifty-Seventh Street

By Judith Kaye Reed

ONE OF THE BEST TRIBUTES to the Mortimer Levitt Gallery, which is currently celebrating its first birthday, is its own anniversary exhibition, which sparkles with fresh vigorous painting by a talented group of artists. For this Christmas showing, which continues through December, Herbert Barnett has sent in a new *Mother and Child*, painted with the same vital organization of form and color which marked his recent one-man exhibition (\$350). Charles Umlauf's sculptures—*Holy Family* (\$450) and *Head of Job* (\$200)—are strong and moving. Arnold Hoffmann's *Woods Interior* (\$300), conceived with the same feeling for rich blues and greens under sunlight as felt by 19th century French masters; pictures by Everett Spruce and Denny Winters, most seen in recent shows at the gallery, and small gay canvases by Wolfgang Roth, raucous circus interpreter, are also outstanding.

While not specifically announced as a holiday exhibition, the anniversary show incidentally offers one of the finest opportunities to purchase art at reasonable prices encountered along 57th Street, for director Verna Wear wisely carries out her desire to place fine American work within the reach of the modest collector.

Prominent Americans

At the Rehn Galleries may be seen a wide variety of specially priced work by prominent Americans. Included is Reginald Marsh's superb wash study of carousel riders, big, bold and vigorous in concept and execution (\$750); Morris Kantor's large abstraction of sea and docks, a strong imaginative canvas rich in vari-textured, well integrated color (\$1,500); another romantic sea and dunes by Henry Mattson whose exceptional sky achieves depth, mood and airiness (\$1,200), and John Carroll's *Mr. Nichols' Country* (\$1,200).

Lower priced pictures which make

strong appeal are Yeffe Kimball's *Lovers* (\$450); Henry Varnum Poor's lush roses (\$600) and a small haunted landscape by Mattson (\$400). A group of drawings by Marsh and Speicher (\$75-\$125); ceramics by Henry Varnum Poor (bowls and plates, \$25 to \$100) and lithographs by Benton Spruance (\$15) should also tempt collectors.

Two Generations at Babcock

One of the most discriminating holiday shows in town has been hung at the Babcock Galleries where director Carmine Dalesio is offering 30 paintings by 19th and 20th century American artists. Quality is not compromised in these intimate pictures at lower-than-usual prices. Among the moderns are an outstanding *Strange Rider* by the original colorist, Revington Arthur (\$200); *Two Figures* by Jean Liberte, a picture which compresses much richness of color and paint quality in small space (a buy at \$150); *Making Hay* (the

The Lovers: YEFFE KIMBALL
On View at Rehn



real kind), a satisfying painting by Edward Rosenfeld (\$75) and Sol Wilson's *Bass Rocks*, characteristically well done (\$200).

In the group of older pictures are many which should tempt collectors—particularly those who already own work by the artists represented. There is, for example, a Thomas Eakins' *Youth Playing Fife*, a small strong figure study for the boy in the canvas owned by the Metropolitan Museum (\$1,800); a fresh, vivid *Gypsy* by the romanticist Robert L. Newman (\$750); a tiny Blakelock, *Landscape with Figures*, which presents in essence the best of this prolific painter (\$275); an exceptionally fine and rare *Algerian Landscape* by Eilshemius (\$300) and works by Ryder, Homer, Lawson, Hassam, Twachtman, Inness, Chase, Weir, Luks.

Art as a Gift

Modernage is sponsoring "Art as a Gift," and is currently devoting its gallery space to a good-size showing of light, rather sketchy watercolors by Elias Newman (\$50 to \$250); smaller groups by John Atkin (\$50), Anthony Toney (\$50-\$75) and Vincent Drennan (\$75-\$100); also ceramics and small sculpture. The most arresting of these are the semi-abstract, deeply colored and mood-packed city scenes by Drennan. Framed, rather amusing Brazilian tiles of native subjects are \$20 each. Hung in the room-settings of the store proper are colorful oils by Shirley Hendrick and Harry Shoulberg, from \$100. Best buys here are Hendrick's imaginative *Carouse* (\$125), and Shoulberg's matted and framed serigraphs (\$30-\$35).

Macbeth Snowed Under

The Macbeth Gallery is doing its part in providing us with a white Christmas—there is snow all over the walls in the annual holiday show. Gayest of the lot is a festive *Skating on the Pond* by Gleitsmann (oil, \$150). On the soberer side are two large and handsome new gouache landscapes, ever so wintery, by Gaertner (\$350 and \$450). Mattern's *Freight in Snow* stands in a very white expanse, complete with a sparkling little red caboose (\$300). Merrill Bailey, too, accents his snow with a splash of red—the coat of *The Fox Hunter* (\$300). Above freezing but on the chilly side is John W. Taylor's moody *The Inlet*, one of his most successful oils to date (\$400). Two small oils by Maril, the delightful, simplified *Chicken Farm* and a colorful *Country Road* are definitely in the bargain class at \$75 and \$85.

A group of watercolors, sponsored by a gallery famous for them, are varied in technique and subject, range from \$50 up.

Americans at Milch

Among the suggestions for "Paintings for the Home" at the Milch Galleries are works by 19th and 20th century artists, selected for the twin merits of suitability and quality. Our favorites are Hobson Pittman's *Old Maid*, yet another glowing recreation of a vanished era by this fine artist (\$800); a similarly nostalgic *Girl Seated* by the pioneer American impressionist, Theodore Robinson (\$600); a forthright Eakins

portrait of *Matilda Searight*, whose sternness is uncompromised by her filmy white gown (one of the few high-priced paintings at \$5,500); *The Rock* by Ferdinand Warren, a strong, rich painting in the modern romantic tradition (\$350).

Two Events at Midtown

Christmas at the Midtown Galleries is a lively event with pictures and sculptures in many media by about 20 gallery members. Memorable among the oils are William Thon's *After the Ice Storm* which renders a scene bleak and cold in rich exciting terms (\$350) and Zoltan Sepeshy's *Grace*, a New England coastscape in the artist's original striated technique; among the watercolors, Dong Kingman's crisp, humorous *Pennsylvania Avenue* (\$200), Waldo Peirce's dappled *Castine* (\$250). Fine drawings include studies by Edward Laning (\$90) and William Palmer (\$150), while Doris Rosenthal's lithographs (\$10-\$12) find favor as always.

In the front gallery is another exhibition by gallery members: a large beautiful Thon, *Owl's Head*, (\$750); a striking character study by Julien Binford (\$500) and works by Gladys Rockmore Davis, Henry Billings, Isabel Bishop, Maurice Freedman, Philip Guston, William Palmer, Doris Rosenthal, Miron Sokole and Margit Varga.

From Paris to Persia

The group exhibition at Valentine, announced as Paintings for Christmas, is an inclusive showing—from sophisticated, psychological-surreal watercolors by *The New Yorker's* Richard Taylor (\$40) to a huge 18th century Persian Fath Ali Shah conversation piece (\$3,500), most suitable, if one is to judge by the companions in the Tait, Tiflis Museum and Hermitage collections, as a holiday offering to one of our larger museums.

With the exception of a noteworthy and delightful new oil by Cristofanetti (\$200), rich in surging, deep blues, most of the "modern" pictures date back quite a way and throw interesting light on the artists' subsequent development: a 1908 semi-abstract aerial-view water-

War Weary: KEITH SHAW WILLIAMS
Exhibited in Thumb Box Show at
Salmagundi Club



Mother and Child: HERBERT BARNETT
At Mortimer Levitt

color landscape by Picasso; a pale, economical pastel-on-canvas, done by Masson in 1929; the large, semi-abstract *Ruins* by Tamayo (1935), *pièce de résistance* of the show, which presages his most recent development to a remarkable degree (\$1,500).

Other unusual items are *The Poor Centaur* by surrealist Mariane Andreu, who is enjoying a great vogue in Paris but is not widely known here (\$750); and a technically perfect little gouache fantasy by Nepo (\$125); a large abstraction by C. S. Price (\$450) bows only to the Tamayo for dominance of the handsomely hung front room.

The gallery closes on Dec. 21 until after the New Year.

Picasso & Company

The Pierre Matisse Gallery's Christmas exhibition features paintings and drawings priced at \$500 and under. It seems, to this reviewer, an excellent opportunity for the young collector to acquire fine if unpretentious examples of works by such important contemporary moderns as Picasso, Matisse, Chagall, Leger and Dufy, to name but a few.

The Picasso included is a small watercolor abstraction, subtle in color, and powerful in design. Several whimsical ink drawings by Chagall are to be seen along with a pencil portrait by Matisse and a sur-real notation by Dali. Outstanding is a semi-abstract landscape by Lurcat. Tanguy's oil delves deeply into his personal world of strange objects in an equally strange landscape. Matta is represented by a colorful example of his brush. A powerful abstract portrait in gouache by Lam is remembered.

Variety at Ferargil

Variety of style keynotes the Christmas show at Ferargil, where paintings and sculpture by more than 60 artists are displayed for sale at moderate price. Outstanding among the works previewed were Revington Arthur's gay *Clown* (\$100); a lush Oronzo Gasparo watercolor (\$75); a small, capable figure study by A. D. Crimi (\$75); skilled humorous wax sculpture by Margaret Abell (\$30-\$40); Helen Sawyer's deco-

rative *Dancer in Blue* (\$100). Higher priced are a group of works by earlier artists—William Harnett, Childe Hassam, Everett Shinn, John H. Twachtman, J. Alden Weir, Eilshemius and others.

Eight Americans at Knoedler

Keyed to Christmas purchase are the 14 paintings by eight American artists at the Knoedler Gallery. Price range is broad (from \$175 to \$1,200) while style representation is similarly diverse, reaching from Lee Townsend's racing genre to Preston Dickinson's sophisticated School of Paris *Still Life*. Best fusion of price and picture appeal we found in Townsend's small *Walking Ring* (\$175); a Marsden Hartley pastel *Pears* (\$325); Eric Isenburger's *Girl with Cat* (\$650), tenuous and delicate; Otis Dozier's large, imaginative but solidly brushed hymn to Colorado, *Kokomo* (\$500).

Emphasis on Humor

Emphasis appropriately is on humour at the American-British Art Center where a Christmas sale of small to medium pictures and sculptures is in progress. Frank Di Gioia shows a group of his robust caricatures of East Side life (\$25 to \$80), of which *Mulberry St. Symphony* and *Siesta in Washington Square* are irresistible; while *New Yorker* cartoonist Richard Taylor offers his brand of perplexed or smug humanity in pen and watercolor (\$10 to \$100). Peggy Bacon turns up with a *Sunburned* fishing family (\$100) and Ludwig Jungnickel has done a series of swift-paced animal impressions which should delight children (\$35 to \$40). In addition there is a large selection of paintings and prints by more than a score of other artists.

Accent on the Modern

Painting accent is modern at the Mortimer Brandt Gallery, which is offering oils and watercolors by 26 artists at a price range of \$30 to \$300. Outstanding are a wistful *Toreador* by John Graham (\$100); a color fantasy by Leonard Nelson (\$150); surrealist pictures by Boris Margo and Mark Rothko; a brooding still-life with medieval flavor by Herbert Leopold (\$75) and *Quarry* by Jerry Dodge (\$150), a solid painting distinguished by good craftsmanship as well as luminous color.

In the Village

The Art for Christmas exhibition at the RoKo Gallery down on Greenwich Street is serving, just incidentally, to introduce some new artists who will be given one-man shows later in the season. Especially noted in this group is the work of Claude Clark, whose dramatic *Shadow of the Cross* (\$145) just whets the appetite for a fuller showing; the expertly designed gouaches by a young Persian Jew whose yard-long name has been shortened to Shimon; and a poetic *Dunes* by Stephen Dorland.

There is plenty of variety in the work of the other thirty-odd artists represented, with oils ranging in price from \$45 to \$225 (for the very handsome *Lanes Cove* by Sol Wilson), watercolors from \$25, and new wood sculpture by Nicholas Mocharniuk from \$35.

The Hermann Goering Art Collection

By Lt. Ernest G. Allen*

WHEN THE GOERING ART COLLECTION was catalogued in Unterstein, near Berchtesgaden, Germany, it was estimated that the value of the statuary, paintings, and tapestries was more than a hundred million dollars.

The collection was amassed by Reichsmarshal Herman Goering over a period of a dozen years at the time when he was the second most important man in Germany, being the head of the Luftwaffe and successor to Hitler, as well as the owner of numerous confiscated iron and steel plants in and out of the Reich (whence came the money to buy his art).

Most of the art was originally housed at Karin Hall, a huge home built by Goering about 65 kilometers outside Berlin and named after his first wife, Karin Goering. Some of it was on display in this house and some was stored in vaults in Berlin because it was such a large collection that only a museum could house it all at one time. Goering never saw his whole collection together and a lot of the paintings he saw only once—when he bought them. From then on they were doomed to storage. Such was the size of the collection.

In April of 1945, when Goering felt that the Russians would seize Berlin, he had his entire art collection dumped into box cars, with no regard for safety or possible damage, and shipped to Berchtesgaden. Here he had a home on the Obersalzberg Mountain, near Hitler's summer home and the Eagle's Nest or Adlerhorst. One of the town bigwigs, to whom he shipped the collection, began storing all his own valuables in a salt mine near the beautiful Konigsee, 8 kilometers from Berchtesgaden. After he had seen to the safety of his own property, he undertook to move Goering's art from the freight yard to the same salt mine. He was able to move all the paintings to the cave before the Americans came but had no time for the statuary which remained in the box cars, much of it badly damaged by the trip from Karin Hall.

When the 101st Airborne Division took over the district of Berchtesgaden, captured several days before by elements of the 3rd Infantry Division, they found this collection scattered between the salt mine and the freight yard. The paintings in the mine were removed first, as some of them had already been damaged beyond repair by moisture and water. In the course of three days all the art was removed to a former Luftwaffe Rest Center located in Unterstein, a mile from the Konigsee, where it was placed on view to the public until the middle of July. At that time it was catalogued and shipped to a warehouse in Munich where it will be stored until final disposition of the collection is made by the Reparations Committee.

Goering had approximately 200 items of sculpture in a collection which was especially strong in 15th Century Southern German statues. The most notable items were several statues by Pacher as well as a Last Supper by Veit Stoss or his school. A number of the items

were permanently damaged and a few completely destroyed because they were merely placed in box cars standing up, in the trip from Berlin to Berchtesgaden, and had no rugs or blankets wrapped around them to keep them from breaking.

There were about 50 tapestries in the collection which ranged from the 12th century to the 17th. They are all in good condition.

The largest part of the collection consisted of the paintings, which included every school from German and Italian primitives to contemporary German paintings by Piner and Petersen. Goering had little taste for modern art. He had two Renoirs, two Van Goghs, including a still life of flowers and a canal scene, a sketch by Toulouse-Lautrec and a number of Makarts. Makart seems to have been a favorite of both Goering and Hitler, as a number of his canvases were found in Hitler's collection of paintings at Aussee. But, excluding these, Goering's favorite field was 15th and 16th Century art.

In the Italian group were most of the best painters of the period including Bellini, Leonardo da Vinci (or his school), Andrea del Sarto, Fra Filippo Lippi, Titian, and Lorenzo di Credi. Among the best pictures in the whole collection were two full length portraits by Bellini. Leonardo was represented by a *Leda* which, however, many credit to his school rather than to his brush. Goering's Andrea del Sarto was a tondo of the *Holy Family*.

His French collection was rather small. He had several paintings by the Fontainebleau School including a semi-nude of Diane de Poitiers. In addition he possessed paintings by Watteau, Pater, Robert, Boucher, and Fragonard. He had two pictures in the erotica field, made for Madame de Pompadour's boudoir in the hope that she could thus revive the waning ardor of Louis XV. Neither of the paintings would get much more than a titter in any museum today though they were undoubtedly daring pieces for their day.

Goering's German paintings must have ranked with the best in the Munich museums. He was especially strong in his Cranachs, of which he had 47. These ranged from *Adam and Eve* to *Lucretias* and portraits of famous Germans like Melanchthon and Luther. A small portrait of Melanchthon was stolen while the collection was housed in Unterstein.

Strange to say, Goering had only one work by Durer, a small pencil sketch of several figures in long robes. He didn't have a single etching in his collection, not even a Cranach. Among his other German works were a *Madonna and Child* by the Bohemian Master of Hohenfurth, paintings by Hans Baldung Grien, Hans von Kulmbach, and the Cologne School.

A large part of the collection was devoted to the Dutch and Flemish School of the 15th and 16th Century. A list of these painters would include every famous name in the period, Van der Weyden, Gerard David, Memling, Van Leyden, de Bles, Pieter Brueghel the Elder and Younger, Master of the Female Half-Figures, Rubens, Van Dyck,

Adrian van der Velde, Rembrandt, Van Ruysdael, Adrian van Ostade, Philip Wouverman, van Goyen, Terborch, Teniers the Younger, Jacob and Albert Cuyp, and Jordaens, to mention only a few. A great number of the paintings of these schools were landscapes, for which Goering seemed to have a particular fondness. One of the more interesting was a Jacob van Ruysdael landscape with a horse-drawn hearse traveling toward a town in the distance. In the hearse was a coffin with van Ruysdael's initials and the date painted on the end of it.

Goering even had a Vermeer that was "discovered" in Paris. There was considerable doubt as to its authenticity at the time the catalogue was made. A recent issue of *Time Magazine* explained the whole story of the painter and his forgeries.

Goering owned a number of Rubens canvases including three of the few landscapes he painted. Several of his Memlings were believed to be fakes though they came from the Goudstikker Collection. Among his van Dycks were the famous portraits of the Duke of Richmond and the Duchess of Hamilton. He had a number of Breughels. An inspection of his house on the Obersalzberg, near Hitler's home, revealed a small frame which had a copper plate still attached to it. The plate said, "Peter Breughel, 1564-1638." The painting had been torn from the frame by a souvenir hunter. The finders of the frame were assured by Goering's dealer, a man named Hofer, that this was not an original but he may have been wrong. If he is, it is very likely that somebody in the United States has this picture and, not realizing its value, is holding on to it just because it is a souvenir from Goering's home.

There was one Gainsborough in the collection, a small portrait. This was the sole representative of the English School of painters. And one Velasquez, a portrait of a young princess, the Infanta Margareta, accounted for the Spanish world.

Many people had the idea that Goering was a collector of nudes and erotica. This is far from the truth. He did have the two aforementioned paintings done for Madame de Pompadour. And there are many Cranach nudes in the collection but there was only one modern one that turned up at Unterstein. This was a *Europa and the Bull* by Piner. Curiously enough, pictures showing its location in Karin Hall were found in Goering's photograph albums. One picture showed it on the wall in back of Goering's four-poster bed. Another picture, a few pages further on in the album, showed it hung on the ceiling, over the bed.

After any one made an inspection of Goering's art collection, his first question might well be "Did Goering appreciate art or was it merely a case of conspicuous display?" In his own home, Goering had pictures by the poorest moderns alongside "Old Masters" in such a way that one could only say that he has no sense of appreciation, whatsoever. His favorite art dealer, now in the custody of the American Army, felt that he had no deep feelings as far as art was concerned. He fancied himself a great aviator (which he was),

[Please turn to page 25]

*Lt. Allen, serving with the 101st Division in Germany, helped catalogue the Goering Art Collection.



The Poet: GREGORIO PRESTOPINO

Industrial Humanity

DREAMS AND STARK REALITY merge in an exhibition, recently viewed at the ACA Gallery, of the paintings of Gregorio Prestopino. There's *The Engineer's Dream* depicting a contemporary Casey Jones lying at full length upon a miniature train and flying high above the earth, bringing to mind Christopher Morley's *Prometheus Bound*. Grim realism marks *The Death of Snappy Collins*. Here an industrial tragedy has afforded material for the artist's brush. The work is curiously reminiscent of a *Pieta*. *The Man With the Muscle* is a powerful conception and the laborer's back is a biography of a life of toil. A Halsian humor marks *Angelo and the Beer Bottle*, while a whimsical truck driver, a disciple of St. Francis it would seem, appeals in a work titled *The Poet*.

Technically speaking, these canvases demonstrate understanding of pigment and knowledge of composition, but further than that they show the artist's humanity.—BEN WOLF.

Prints in Albany

Albany's Print Club is sponsoring the first open exhibition of prints to be held in that city, from December 5 to 31 in the Lansing Gallery of the Albany Institute of History and Art. Stow Wengenroth, John Davis Hatch, Jr., and Ernest Roth comprise the jury.

There will be three purchase awards: the Friends of the Print Club prize, the Institute prize, and the Lathrop prize for a print of animal subject. Members of the Club have just received the Annual Presentation Print, *Goldfish*, a wood engraving by Dorothy Pulis Lathrop.

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Baur Returns to Brooklyn

John I. H. Baur, curator of the Brooklyn Museum has returned to his post after several years spent in the services of his country. During his period in the American Army, Mr. Baur was engaged upon work in the Arts and Crafts Division. The tradition which he established at the Brooklyn Museum for outstanding and fascinatingly comprehensive exhibitions each year, was well followed by those who carried on for him during his absence—as is to be witnessed in the current showing: "Four Hundred Years of Landscape."

Mr. Baur, always vigorous and imaginative in his approaches to his exhibitions, will undoubtedly offer New York once again some of its most worthwhile and satisfactorily planned shows. He is now writing a life of the American painter, Theodore Robinson (1852-1896), which will include a catalogue of all his known works. Mr. Baur requests that anyone who has paintings, drawings, letters, journals or notebooks by Robinson communicate with him at the Brooklyn Museum, Brooklyn 17.—R. B.

Nostalgic Primitive

Paintings by Raisa Robbins at the Durand-Ruel Galleries suggest all the moot questions as to the character of "primitives." For this artist, a skilled worker in crafts, knows her way around the problems of pattern, so that there is a curious mingling of artlessness and sophistication about her work. There is, also, an obvious nostalgic basis for these quaint scenes of Russia and Russians, the emotional heightening of the picturesqueness of the subjects by the exaggeration of memory.

Color is vehement, not to say violent, at times, and lends animation to all the work. The gayety of *Oriental Dance*, the exotic medley of detail in *My First Home* or the complexity of strolling figures, booths, merchants and their wares in *Russian Fair* are all heightened by clashes of hard, insistent color. One of the most skillful canvases is *The Green Piano Cover*, with its white vase of brilliant-hued flowers excellently rendered in textures and forms. Good brushwork is noticeable in the painting of the whites against white in *Bride*. (Until Dec. 28.)

—MARGARET BREUNING.

Rosenborg Show Renewed

The Pinacotheca, operating on a reduced schedule this year, expected that the exhibition of new oil paintings by Ralph Rosenborg which was hung early in November would decorate the gallery walls for an indefinite length of time. But collectors came and took the show away, so an entirely new group of Rosenborg's work has been placed on view for those who missed the first one.



Resisting Capture of Fugitive Slaves: JACOB LAWRENCE

Saga of John Brown

THERE ARE TWO EXHIBITIONS to be viewed at the Downtown Gallery. The first floor is devoted to an exhibition of gouaches by Jacob Lawrence that find their inspiration in the story of John Brown, who gave his life in a quixotic attempt to overthrow slavery in America. The artist has made of this saga a powerful and compelling series. Simplified in approach and, in several instances, highly abstract, they are never obscure in import and their message is amplified through the technique employed. Mood is created through design; emotion through synthesis.

Collector Milton Lowenthal purchased the entire collection, composed of 22 pictures, on the opening day of the show. This reviewer hopes that the new owner can be prevailed upon by an alert publisher to issue the series in book form. It would be an authentic contribution to the aesthetic folk lore of America.

The second floor of the gallery is hung with a Christmas Group Show of work by regularly exhibiting painters. Reuben Tam shows a solid and poetic *Easter Island*. *Zachariah* by Horace Pippin is notable for its strong design element, while *Coal Elevators* by Ralston Crawford is a top example of the artist's metier of simplification. *Bread and Napkin*, from the brush of Karl Zerbe is filled with movement. Paul Burlin's *On The Sands Of Time* is compelling expressionism. Kuniyoshi's personality in paint shines through a rhythmic *Four Peaches*.—B. W.

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Clearing the Land: IRWIN HOFFMAN

Irwin Hoffman's Epics of the Soil

IRWIN D. HOFFMAN presents an epic of the soil in his large group of paintings at the galleries of the Associated American Artists. The plowing, the reaping, the first breaking up of the sod with the figures of sturdy men and powerful horses are realistic records,

but they escape the prosaicalness of naturalism by their able integration of forms into broad designs and by their elimination of all but essentials of each scene.

It all forms an impressive documentation of a peace time army, which works

to produce not destroy, set down with an honest simplicity of statement. It would be difficult not to remember the splendid horses that are important *dramatis personae* of these canvases, their finely-modelled forms an epitome of strength and energy, muscles rippling under sleek skins and bodies knowingly bent to the performance of their tasks. *Snaking Logs*, *Clearing the Land* and *Clearing the Woods* are some of the outstanding examples of the artist's ability to endow these sculptured forms with vitality and plastic rhythms of movement.

There are many excellent figures of farmers and woodsmen, portraits of casual gesture but strong personality. Yet the most impressive canvas of the showing is *The Weston Place*, the little, shabby farmhouse joined to the big barns and towering silos in which the whole character of a New England homestead is strikingly rendered. (Until Dec. 24.)—MARGARET BREUNING.

Mental Marathon on the Air

There is something new under the sun. In this case its a new kind of quiz program titled *Mental Marathon*, heard over radio station WMCA for the first time December 12. Sponsored by the Association American Artists with Thomas Craven as Master of Ceremonies, American artists and contestants chosen from related fields compete in a weekly art quiz. Prizes of original works of art are given to lucky contestants. The program will be heard each Wednesday evening at 10:03 P.M.

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Skill of the Hand

AN EXHIBITION OF NEEDLEWORK in long point by Maginel Barney and of jewelry, designed by Natalie Hays Hammond, arranged by Marie Sterner, is on view at the galleries of French & Company.

Miss Barney's needlework, when shown a few years ago, elicited much admiration. In the present showing she displays both greater proficiency in technical performance, and a wider range of subject matter. Viewed from a distance, the landscapes, still lifes and figures appear to be paintings; on closer examination the pieces continue to impress one with their soundness of design and rich color patterns, but in addition, the marvel of producing this effect with a rain of long, bold stitches is arresting.

The artist, working directly with no prepared sketch or plan, displays a surety of creative design and a command of forms and shapes in varied textures that give the work remarkable authority. A Madonna seated with the Child on her lap and a goat and lambs clambering about them and placed against an enchanting landscape is, perhaps, the most important item.

Miss Hammond's jewelry designs, carried out in gold and richly set with jewels, vary from massive maltese crosses to delicate chains and exquisitely set rings. A necklace of oblongs of malachite is made flexible by the insertion of small chains at the side. Earrings that loop over the ears; a tiny watch in an opening flute of shell are some of the outstanding pieces.

—MARGARET BREUNING.



Campus Twilight: WONG SIULING

Wong Siuling—From China to Columbia

WONG SIULING is holding his second exhibition of oils and watercolors in the Art Gallery of Columbia University, where it was opened by the Chinese Consul General, Dr. Tsune-Chi Yu, on December 5. One would never guess from looking at his work that this young Chinese artist had been a captain in the army of Chiang Kai-shek during the siege of Shanghai, and was once bombed out of his own University

by the Japs when that war was still referred to as The China Incident. His work is fluently Occidental now, and shows little trace of Oriental style.

The current exhibition includes a number of scenes around Columbia University where the artist is teaching now, including a well composed *Campus Twilight*. Other pictures noted are an outdoor portrait of Mrs. W. L. Bailey, and a watercolor impression of *Park Row*.

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RICHARD FOSTER HOWARD

Dick Howard Returns

Lt. Col. Richard Foster Howard, formerly director of the Dallas Museum of Fine Arts, has just returned from overseas and been released from the Army.

Col. Howard reported for active duty June 1, 1942 at Ft. Still, Oklahoma, where he spent a year and a half in the Replacement Training Center in various instructional and administrative positions.

Eventually assigned as Intelligence Officer of the 411th Field Artillery Group, his work resulted in his being given command of one of the battalions undergoing training with this group at Ft. Lewis, Washington and Ft. Bragg, North Carolina. He took his battalion, the 787th Field Artillery, overseas in December 1944 and commanded it in combat, attached to the XIII Corps of the Ninth United States Army, in the Rhineland and Central European Campaigns. He was awarded the Bronze Star Medal, "for meritorious service performed during the period 6 March to 1 May 1945 in operations against the enemy of the United States."

Col. Howard was connected with the museum world for a number of years, having served, after study at Harvard and elsewhere, as staff psychologist of the Philadelphia Museum of Art and having been in charge of the Dallas Museum of Fine Arts during its construction, the assembly and operation of the Texas Centennial and Pan American Exposition.

Dallas grew under his leadership from a struggling art association to one of the most important small museums in the country. He resigned in order to allow it to develop freely during his absence in the service.

Klonis Re-Elected

Information comes from the Art Students League of New York that Stewart Klonis has been elected president of the organization for the tenth consecutive year. Other officers elected were: James Penney, Men's Vice President; Doretta Kesson, Women's Vice President; E. Leslie Waid, Marguerite Waid, and Carl Ashby, members of the Board of Control.

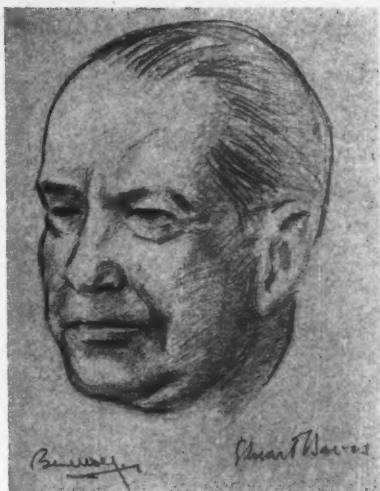
The Art Digest

The Digest Interviews: Stuart Davis

STUART DAVIS' aesthetic credo has been well outlined in a new publication authored by James Johnson Sweeney and issued by the Museum of Modern Art in conjunction with the artist's current retrospective exhibition at the Museum. For that reason, when assigned to interview Davis, I felt much in the position of the after-dinner speaker who was dismayed to hear his prepared address delivered verbatim by the speaker who proceeded him. After entering the artist's studio, however, and observing the care with which he preserved his color tints for future matching, my mind was made up. I decided to question him concerning his technique and his approach to the physical aspect of painting. It was a happy thought, for Davis has positive ideas on the matter.

"First of all," he carefully explained, "I don't want to give the impression that I in any way deny the science of painting. It is simply that for my own purposes I have sought the simplest common denominator. The scientific approach to painting as outlined by Doerner, for example, makes it necessary to express subject matter in terms of rigid methods and is not suited to my temperament. Overemphasis on technique is apt to destroy emotional content. I don't want to be hobbled by methods."

Davis then spoke of Bellows and his amazing set palette containing well over one hundred tints. According to Davis, Bellows had a special contraption built



Stuart Davis by Ben Wolf

in his studio by a local plumber that enabled him to preserve his mixtures under water. I asked Davis if, in his own case, he submerged his colors under water to prevent them from drying. He answered in the negative, and admitted that he was forced to throw away considerable quantities of paint that hardened before he could make use of it. "I am not convinced," he explained, "though I have no actual scientific proof to back it up, that the water treatment may not weaken the adhering power of pigments."

My next question had to do with the artist's media. His reply revealed that

in most cases the longer one works the simpler the tools become. "I use a mixture composed of one-third linseed oil and two-thirds turpentine. It has proven most successful for me." (If the validity of this simple mixture is questioned by the reader, a trip to Davis' exhibition at the Museum of Modern Art should convince him of its merit. The earliest pictures on view look as fresh as the most recent.)

Before I left the studio Stuart Davis neatly summed up his particular approach. "Common sense on the painter's part should be enough, and if he follows basic principles there should be little danger of his work falling apart."

—BEN WOLF.

Mobile Plastics

James Edward Davis, in his exhibition at the Ferargil Galleries, exemplifies Bergson's contention that time is a fourth dimension, for his plastic constructions seem to move through space suggesting curiously time and space relations. Mr. Calder would better look to his laurels, for these gleaming plastics, though not labelled "mobiles," move and so readily, that a breath sets them into fluttering motion.

One of the allurements of these glittering, translucent figures is the exquisite pattern of shadows which they throw when under illumination, revealing sometimes more clearly their *motif* than the actual construction suggests. The panels to which transparencies are affixed are less successful, for their intricacy of detail bewilders; yet they, too, suggest freedom of movement. (Until Dec. 23.)—MARGARET BREUNING.

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Reflection and Pearls: NICHOLAS TAKIS

Takis En Route

A VISIT TO NICHOLAS TAKIS' STUDIO afforded a preview of the artist's paintings and drawings prior to his shipping them to California for a one-man show to be held at the Raymond & Raymond Galleries in Beverly Hills.

The work seen is even and displays an ease with style that might be likened to a well worn briar pipe. There is no strain, and viewed from either a decorative or purely aesthetic viewpoint these are satisfactory expressions of the artist's temperament. Line plays a heavy role in binding the solidly painted, simplified forms employed.

Particularly noted were a handsomely designed *Conversation*; *Reflection and Pearls* with its adroitly balanced blues; a highly organized *Confidants*; and an uncompromising *From a Charleston Window*. In this last named canvas, Takis has posed a figure in such a manner as to call to mind ancient Egyptian bas-relief.—BEN WOLF.

Atkin and Bowman

Mildred Atkin's portraits and Nancy Bowman's imaginative compositions are now on view at the Bonestell Galleries through the Christmas season. The former exhibits muted portraiture employing a low-keyed palette. Particularly noted were *Claire*, *Teen Age*, an understanding depiction of adolescence and an introspective, restrained *Self Portrait*.

Nancy Bowman turns her fancy to the interpretation of dream—in a fanciful *Vision*. Even those works present that would seem to have a more direct bearing upon the painter's more objective experiences seem to acquire a will-o'-the-wisp quality. This is most clearly felt in *Wind in the Bay* and the lyric *St. Francis* seen. Both artists may be viewed through December 22.—B. W.

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Associated Elects and Appoints

Reeves Lewenthal, president of Associated American Artists, has announced the election of two new vice-presidents, Miss Estelle Mandel and Mr. Robert L. Parsons.

Miss Mandel was the second employee of the organization (preceded by a week or two by a secretary) when it occupied a 10 feet by 15 feet office on West 42nd Street back in 1934. She continues to hold her original position, Director of Special Services Division, although eleven years ago it consisted largely of carrying selections of Associated's \$5.00 prints, via subway and under the arm, to various public schools for exhibition. Needless to say, her duties have grown in proportion to the organization itself. In addition, Miss Mandel now acts as personal consultant to the Encyclopaedia Britannica Collection, and is also consulting director of the new Ohrbach Collection, now in the process of formation (Nov. 15 Digest).

Mr. Parsons, until recently Lieutenant Commander and Officer in Charge of the Combat Art Section of the United States Navy, was associated with the Corcoran Gallery from the time he left college until the war. It was in connection with his Section that the Abbott Laboratories sent artists abroad to record Naval Aviation, Naval Medicine, the Marines in Action, Submarine Service and Amphibious Warfare.

Another notable addition to the Associated staff is Frank Perls, also recently released from service with the Army's Intelligence Corps where he was 20 months overseas, a well-known art-dealing member of an art-dealing family. He and his brother Klaus operated the Perls Galleries in New York jointly until 1939, when Frank established his own gallery on the West Coast. His major duties with Associated American Artists will be the discovery and presentation of young American painters.

Staff Changes at Chicago

Staff changes at The Art Institute of Chicago have just been announced by Daniel Catton Rich, Director of the Institute. Former Public Relations Director Lester B. Bridaham has returned from the service and will assume a new post, that of Secretary of the Museum. Mrs. Katherine Kuh, Public Relations Director for the past three years will now devote all of her time to the editing of the *Bulletin* and in assembling and presenting exhibitions in the Gallery of Art Interpretation. Peter Pollack, who was overseas with the Red Cross, is the new Public Relations head.

Correction

The painting by Daumier, reproduced on page 25 of the November 15 Digest, was incorrectly credited as loaned to the Providence show by Abris Silberman, instead of the E. and A. Silberman Galleries.

Paintings by **ROSARIO GERBINO**
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The Art Digest



Vibration: WILLIAM EHRRICH

Patteran Annual

THE PATTERN SOCIETY OF BUFFALO, founded in the early 30s, is based on independent freedom of expression. In its now accomplished aim, it includes artist-members with a wide range of techniques, approaches and viewpoints—newcomers, oldtimers, conservatives, abstractionists, romanticists—and they all get along together in peace and harmony. Part of this freedom of grouping was achieved by cutting governing machinery to a minimum, and once admitted to membership, the artist was no longer subject to jury decisions.

According to the Buffalo Evening News, the current Patteran exhibition is "a truly impressive show, both in size and quality, with virtually every field of the fine arts represented . . . and aside from the Western New York Exhibition at the Albright Art Gallery in March, the new Patteran show is the most comprehensive exhibit Buffaloians will see during the 1945-46 season."

Some of this diversity may be observed in Louisa Robins' *Waiting for Ike*, "showing a bright flower garden of humanity swarming to the curb in welcome as the parade passes"; Edwin Dickinson's "impressionistic landscape in myriad tones of green"; in Chet La More's "precisely drawn, thinly painted" *Prophet*; Virginia Cuthbert's high keyed, "crisply textured grouping of autumn leaves"; Isaac Soyer's poetic figure piece, *Flowers in Her Hair*. Philip Elliot "paints romance and the span of life into the frayed seams of *An Old Umbrella* . . . while in William Ehrich's wood sculpture, *Vibration* [see cut], the weight and bulk scarcely holds the point of its pneumatic drill to its theoretic pavement, so powerful is the abstract."

This largest Patteran showing has been drawing unusually large attendance to the newly decorated galleries of Denton, Cottier & Daniels. (To Jan. 1.)

To Teach Ceramics

Lea Halpern, well-known Netherlands ceramist, will conduct craft classes at the University of New Hampshire, President Harold W. Stoke announces. Miss Halpern achieved fame for her development of unusual glazes.

December 15, 1945

People and Places

Paintings by Natalie Johnson Van Vleck, portraits and interiors, at the Ferargil Galleries, display sound technical accomplishment, both in the skillful arrangements of figures and in the soundness of forms. One might well echo James Stephens' "Here are Ladies," for they dominate the showing with their elegance of costume, richness of texture, gracefulness of pose.

Occasionally, the elegance of costume diverts the eye from the portrait, as in the fluffy translucence of dress in the large canvas, *Post-Deb*, which seems to occupy a great deal of space in saying very little, but such portraiture as Mrs. William Woods Plankinton, casually yet most knowingly posed, and Mrs. Robert Harmon achieve both good portraiture and good pictures.

A tribute must be paid to the somewhat overshadowed male in the portrait, Mr. David Smith which has both vitality of presentment and soundness of form to its credit. The small canvases of interiors possess a nice relation of colors and shapes in which good brushwork and design render portraits of places that are convincing. (Until Dec. 16.)—MARGARET BREUNING.

Juliet Thompson Exhibits

Juliet Thompson, who exhibited a large group of oils at the Bonestell Gallery earlier in the month, is one pupil who thoroughly assimilated the lessons of Leger, and applied them with considerable success to her own symbolic and frequently satirical comments on a variety of things—from the contents of a lady's purse to early Nantucket. When these brightly colored, semi-abstract designs deal with *The Private Beach*, *Cat on Telegraph Hill*, *Portrait of a Russian General* or *The Fatuous Pig* they are not only decorative but downright amusing.—J. G.

Antunez of Chile

Nemecio Antunez, native of Chile, is currently showing semi-abstract gouaches and oils at the Norlyst Gallery in New York. The human hand appears as a recurrent motif in these highly personal works. *The Maze*, well composed, is such a picture as is *By The Sea*, the latter seeming to stem from Picasso. In fact the artist's delineation of the hand is reminiscent of those appearing in *Guerinica*. *The Poet's Fist* is a colorful composition. *Evening* in which a plastic quality has been achieved through adroit color manipulation is outstanding. Exhibition to continue through December 17.—B. W.

Fontainebleau Officers

At a recent executive meeting of the Fontainebleau Association, the following officers were elected:

Charles Z. Offin, editor of *Pictures on Exhibit* magazine, president; Mrs. Ernest Peixotto, honorary president; Sidney Waugh, first vice president; Robert Beverly Hale, second vice president; Allen Townsend Terrell, treasurer; Mrs. Leila G. Sawyer, secretary; Mme. Natacha Carlu, French coordinator; and Mary Turlay Robinson, advisory member.

EXHIBITION JAMES DAVIS

TO JANUARY 1

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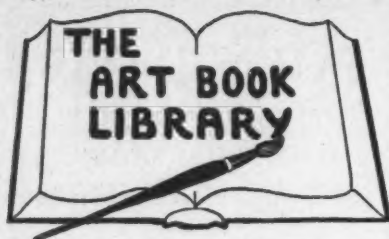
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By JUDITH K. REED

Books to Look At

Books to look at, packed tight with reproductions of paintings the majority of art enthusiasts will probably never meet face to face, play an increasingly important role in art enjoyment today. When publishing problems become easier we will have a greater number of them, better printed and with more and truer color. Meanwhile there are many books—some obviously war jobs, others which have strikingly overcome war limitations—which deserve mention. Here is a partial listing of notable books in both categories.

Da Vinci Drawings

"The Drawings of Leonardo da Vinci." Introduction and notes by A. E. Popham. 1945. New York: Reynal & Hitchcock. 172 pp. of text and 400 full page drawings in black and white. \$10.00.

Drawings are perhaps the most intimate communication an artist leaves. In them can be seen his range of interest, his wrestling with form and concept, his early studies and his final aims, achieved or yet unfulfilled when his time runs out. Such a record, in vary-

ing degrees, survives every artist but it is especially fortunate that Leonardo Da Vinci, who left fewer finished paintings and other works than any artist of his stature, should have nevertheless provided the world with a uniquely well-preserved, extensive file of drawings.

And now for the first time a comprehensive collection of these drawings (400 of them from the large collections of the Windsor Royal Library, the Ambrosiana Library in Milan and other European museums) has been made available to a grateful public—by the same publisher who gave us *Note-Books of Leonardo Da Vinci*, published in 1938 and now out of print.

Editor A. E. Popham, deputy keeper of prints and drawings at the British Museum, has carefully introduced and documented the drawings which include "practically all which have any interest for the student of Leonardo as a painter or sculptor, which have an aesthetic and not a purely scientific or mechanical interest." Enough of the latter are also included, however, to reveal the brilliance and universality of a mind exceptional even in the Renaissance.

Divided into groups according to subject matter, the drawings have almost a stunning effect on the reader who will probably first wander haphazardly through the careful modeling of drapery to the marvelously alive character studies, through swift-moving impressions of horses in violent action to calm anatomical dissection and botanical studies, and back again to wonderful atmospheric landscape drawings.

We can think of few books which will offer such a treat to artists, students or for that matter, the general public. If there is such a thing as a "must own" volume, this is it.

The Prints of Klee

"The Prints of Paul Klee," by James Thrall Soby. 1945. New York: Curt Valentin. 48 pp. of text and 40 collotype plates, 8 in full color. \$15.00.

Issued as a sequel to the *Drawings of Paul Klee*, published last year and now in its second edition, this beautifully-printed portfolio is designed to gladden the eye of Klee enthusiasts. The 40 etchings and lithographs cover Klee's development as a printmaker, from the *Virgin in the Tree*, representing the first early works begun in 1903 to *L'Homme Approximatif* dated 1931, a year before he executed his last known black and white. Each plate is printed on fine quality paper while together they make a splendid home gallery.

The accompanying text by James Thrall Soby, separately bound with a catalogue of the prints, presents a clear guide to their development, tracing Klee's evolution from a traditionalist harking back to 15th century graphics to his later bold and original concepts which have assigned him a stellar role among modern artists.

The first prints, including the *Virgin in the Tree*, are fine-lined with much cross-hatching and contrast between massed black and white and greys. By 1919 the prints, begun in 1903 as Klee confessed in his diary, because "I must

get rid of a depression caused by disappointing painting," had changed drastically. Modelling was discarded and the image rendered entirely by contour and line, with hatching used only to embellish linear style.

Masterpieces at the Met

"Masterpieces in Color, at the Metropolitan Museum of Art," Introduction by Harry B. Wehle; edited by Bryan Holme. 1945. New York: American Studio Books. 160 pp. with 64 paintings reproduced in full color. \$5.75.

This is the first in a proposed series which will eventually become a complete color file of the outstanding masterpieces in the museum's great collection. Based on the institution's available color plates, the book presents a heterogeneous but nevertheless satisfying collection, covering masters and lesser known painters from the 15th to the 19th century, landscapes and figure compositions from Sassetta to Renoir. The plates, made in accordance with a museum project over a span of years, vary in quality from good to poor. Curator Harry B. Wehle has written an explanatory foreword and Bryan Holme, a brief introduction to the pictures, based on museum articles. The book offers a splendid opportunity for out-of-townners to become acquainted with works in the largest U.S. museum, while to the thousands of Met visitors it will be a stimulating refresher visit.

When Guys Saw Paris

"Constantin Guys: Femmes Parisiennes." 1945. New York: Pantheon Books. 24 collotypes. Introduction by Charles Baudelaire. \$12.

A more de luxe portfolio than other recent ones put out by the same publishers, these beautiful, vivacious drawings by the 19th Century French social historian and master draughtsman are superbly reproduced and handsomely mounted on colored sheets. Part of the collection of the dramatist, Henry Bernstein, the 24 ink and wash drawings were recently shown at the Knoedler Galleries (see Nov. 1 DIGEST). An expensive book, but well worth the price.

The Children's Corner

"The King of the Golden River," by John Ruskin. Illustrated by Ben Wolf. 1945. Hyperion Press. Distributed by Duell, Sloan and Pearce. 48 pp. of text and illustrations (23 in full color.) \$2.00.

In time to delight children at Christmas is Hyperion Press' fifth addition to its series of juvenile classics illustrated by American artists. Well-known both in this country and Central America, illustrator Ben Wolf served as combat artist in Greenland with a unit of the Coast Guard until his release from the service when he joined the staff of THE ART DIGEST as associate editor.

This is one children's book which should please the youngsters as much as their art-conscious parents. The illustrations, in bright watercolor and imaginative drawing capture the spirit of Ruskin's beloved tale, while characterization of little Gluck, the Black Brothers, Southwest Wind and the King are clearly and colorfully depicted.

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Goering Art Collection

[Continued from page 16]

a diplomat, an industrialist, a hunter, and, probably, he wanted to add to this list by getting enough art together so that he could be called connoisseur, too. Had he stuck to one field or one period one might have considered him a collector, but to have admired Makart and Lenbach as much as he did, raises certain questions as to taste that forever go unanswered.

Contrary to popular opinion, there is little art in the Goering collection that can be considered pure loot. Most of it was acquired in ways which, while not always 100% legitimate, at least have a clothing of legality. A considerable portion of the paintings came from the famous Goudstikker Collection of Amsterdam, Holland. This was all acquired in what can only be described as legal purchases. A way he got some items, notably a Breughel, is worthy of note. He made a tremendous fuss about his birthday and it was his habit to have a big party on that day. Big industrialists would be invited to attend and it was always considered good form to bring him a present. A Breughel was one of the many paintings that turned up this way, the gift of an association of Rhineland Merchants.

There is the story, unauthenticated, that he went to one Franconian town, in 1938, and the townspeople knew that he was after some piece of art. So they presented him with a lovely manuscript, thinking that was the thing he wanted. He is said to have stated that he didn't come there for that, but for the two Cranachs that they had in their possession. Goering may have acquired pieces from other museums in this way, too, but most of his art seems to have been bought, legitimately. The only question that arises is, "Did he pay a fair price for his art or were the sales forced?" In most cases he seems to have made forced sales—to his own advantage. He would pay from one third to one fifth of the true market value of the items he bought, for instance: 30,000 marks for a painting worth 150,000 marks and 10,000 marks for an item worth 30,000 marks.

The most important consideration in the determination of the ownership of these paintings is "What paintings were bought at forced sales and what are they really worth." The collection is now housed in Munich and, when ownership can be determined, the paintings will go back to their original owners. But in cases where the paintings were acquired by purchase at their true market value, they will undoubtedly be turned over to the United States Government as war reparations. So Americans can look forward to seeing more Cranachs and Rubens paintings in their museums, in the near future.

Heads Modern Federation

The Federation of Modern Painters and Sculptors announces the election of the following officers: President, Edith Bry; Vice Presidents, George L. K. Morris, Manfred Schwartz, Nathaniel Pousette-Dart; Corresponding Secretary, Alice T. Mason; Treasurer, Rhys Caparn; Recording Secretary, Beulah Stevenson.



Philadelphia's own Harry Rosin is being accorded an exhibition of portraits of children and other recent sculpture by the Pennsylvania Academy of Fine Arts. The show includes his first commissioned child's head, Milko, daughter of Charles Nordhoff who was co-author of *Mutiny on the Bounty*, that Rosin executed during the four year period he lived in Tahiti. Also of particular interest are Tibby, which the artist exchanged for the land on which he built his house in New Hope after returning from the South Seas, and David Soyer, son of painter Moses Soyer. The showing will continue through December 31.

Famous Women

[Continued from page 5]

an old master. Among other early portraiture of great appeal are: *Miss Mary Loring*, by William Morris Hunt; Robert Henri's *Woman in Black*; Boldini's *Katherine Duer Blake*; Zuloaga's dashing portrait, *Mrs. Philip Lydig*; and the beautiful *Grey Bodice* by J. Alden Weir. The harmonious play of subtle gradations of color and the graceful soundness of plastic form, make it one of this artist's outstanding portrait. Also felt is the charm of Thomas Dewing's *Lady in Black*.

Among contemporary works Gerald L. Brockhurst's *Mrs. Henry R. Luce* is vivid portraiture, although the artist rather conveys the impression that his sitter is like the cat that swallowed the canary. Louis Betts contributes a distinguished *Portrait*. Ivan Olinsky, John Koch, Eugene Speicher, John Carroll, Robert Brackman are other contributors who add interest to the showing. And coming down to the moment of surrealism, Dali's portrait of *Mrs. Harrison Williams* (reputed to be one of the best dressed of American women) is amusingly presented in fluttering garments and bare legs, wandering between chaotic ruins.

Also not to be missed are works by Gilbert Stuart, James Peale, Sir William Orpen, Henry Inman, Cecelia Beaux, Mary Cassatt and a handsome decorative portrait by William H. Chase. (Until Dec. 29.)

—MARGARET BREUNING.

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Notably, the large silver two-handled cup with cover by John Coney, Boston, (1655-1722) and a fluted silver teapot on stand by Paul Revere, Patriot, Boston (1735-1818) both of which were on exhibition at the Fogg Art Museum of Harvard University

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Illustrated Catalogue 50c

EXHIBITION FROM JAN. 5

Closed Sunday



Mrs. Josiah Quincy by Chester Harding (above) is one of the Adams-Quincy heirlooms which will be dispersed at the Parke-Bernet Galleries on the afternoon of January 12. In this collection, which was the heritage of Mary Adams Quincy, granddaughter of John Quincy Adams, are also two Gilbert Stuart portraits, and examples of silver by Paul Revere and John Coney which are considered the most important to come up at public auction sale in many years.

Auction Calendar

January 2, 3, 4, 5, Wednesday through Saturday afternoons. Parke-Bernet Galleries: Art Property from the Estate of the late Florence S. Schuette (Mrs. Robert W. Schuette). Ivory carvings, sterling silver and silver plate, Chinese porcelains and semi-precious mineral carvings, table porcelains and glass, linens and laces, brocades and other textiles, fans, decorative miniatures. Paintings by Rembrandt, Drouais, Lawrence and other French and English masters, Brussels and other tapestries and Oriental rugs, Renaissance, English and French style furniture. Exhibition from Dec. 28.

January 2, Wednesday evening. Parke-Bernet Galleries: Books, from the Estate of the Late Florence S. Schuette. Finely bound library sets of standard authors, books with miniatures inset in the bindings, etc. Exhibition from Dec. 27.

January 8 and 9, Tuesday evening, Wednesday afternoon. Parke-Bernet Galleries: Books Collected by the Late R. Jay Flick, Lenox, Mass. Sporting and color plate books illustrated by Alken, Rowlandson, the Cruikshanks and other famous 18th and 19th century illustrators; first editions of W. H. Herbert including *Warwick Woodlands* and *My Shooting Box*; finely bound sets of standard authors. Exhibition from Jan. 4.

January 9, Wednesday evening. Parke-Bernet Galleries: Prints Collected by the Late Robert Hartshorne, Highlands, N. J. Etchings and engravings, including work by Cassatt, Whistler, Callot, Matisse, Picasso and others. Exhibition from Jan. 4.

January 10 and 11, Thursday and Friday afternoons. Parke-Bernet Galleries: Furniture and Decorations Belonging to Mrs. Radcliffe Swinerton, Estate of the Late Katherine W. D. Herbert, Other Owners. American, English and antique Swedish furniture and decorations, French and Italian 18th century furniture. A group of American 18th century antiques descended in the Taber-Wyman-Drummond family, including a Chippendale mahogany serpentine chest of drawers, fine mirrors, a banjo clock by Elnathan Taber, Hepplewhite, Sheraton and Chippendale desks, cabinets and chairs. European and Chinese porcelains. Exhibition from Jan. 5.

January 12, Saturday afternoon. Parke-Bernet Galleries: Adams-Quincy Heirlooms. From the heritage of Mary Adams Quincy (1846-1929), granddaughter of John Quincy Adams. Early American, Georgian and Continental silver, including a fluted silver oval teapot on stand, by Paul Revere; a large two-handled cup with cover by John Coney, both formerly on exhibition at the Fogg Museum. Historic paintings, including two portraits by Gilbert Stuart and fine miniature portraits. Laces. Exhibition from Jan. 5.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Courbet: *Winter Landscape* (P-B, Midwestern et al) Henry Jordan\$1,900
Vibert: *A Missed Vocation* (P-B, Midwestern et al) James Graham1,800
Raffaelli: *Deceit Arch* (P-B, Midwestern et al) Grand Central Galleries1,700
Knight: *Noon Day Repose* (P-B, Midwestern et al) Private Collector1,600
Vibert: *Just Ripe* (P-B, Midwestern et al) Private Collector1,500
Whistler: *Seascape* (P-B, Midwestern et al) Macbeth Gallery1,450
Lorenzo Costa: *Pic's, with Two Angels* (P-B, Woodward) N. Y. Dealer\$6,600
Rubens: *David Slaying Goliath* (P-B, Woodward) Private Collector6,000
Rubens: *Portrait Believed to be of the Artist's Son Albert* (P-B, Woodward) N. Y. Dealer5,800
Hals: *Laughing Boy with Flute* (P-B, Woodward) Private Collector5,500
Gordon Grant: *In with the Tide, with set of color plates* (P-B, Shaw) Henry B. Sandler1,350
Davis: *Reclining Nymph, with set of color plates* (P-B, Shaw) J. J. Akston1,125
Lawson: *Newfoundland Coast, with set of plates* (P-B, Shaw) Public Collector950
Adams: *Little Rustus, with set of color plates* (P-B, Shaw) Anton Rost800

Japanese Prints

Kiyonaga: *The Barred Window* (P-B, Fuller) Private Collector\$3,000
Harunobu: *Plum Blossoms at Night* (P-B, Fuller) Private Collector1,400
Utamaro: *Women Seating* (P-B, Fuller) Private Collector1,350
Utamaro: *The Frivolous Type* (P-B, Fuller) Private Collector1,300
Kwaigetsudo: *Standing Woman* (P-B, Fuller) Arthur H. Harlow & Co.1,250
Kiyomasa: *Nakamura Sena* (P-B, Fuller) Boston Museum1,000
Toyokuni: *The Tea House Beauty* (P-B, Fuller) Brooklyn Museum600
Kiyomasa: *Primitive Bird Print* (P-B, Fuller) Philadelphia Museum350

Martin's Captain Kidd

Fletcher Martin's portrait of Charles Laughton in the role of *Captain Kidd* is currently on exhibition at the New York Galleries of the Associated American Artists, along with a series of paintings of Hollywood recently executed by Doris Lee which were reproduced in Life.

New artist members of the group include John Groth, recently returned artist war correspondent; Edward Millman, just discharged from the Navy, where he served as Combat Artist; Gwen Lux of Detroit; Simka Simkhovitch, who has returned to his studio after having spent the war years working in a defense plant.

Craft Gifts for Christmas

The Y.W.C.A. of New York announces an annual exhibition of Christmas gifts made by students and members of the Craft Student's League of that organization. The exhibition will be open daily except Sunday from 12 noon to 5:30 P.M. and until 8:30 on Monday and Wednesday evenings.

In Suburban Jersey

Arranged for Christmas is the "Holiday Exhibition" of paintings and watercolors by Helen Gopen Oehler at the Suburban Galleries, East Orange, N. J. (through Dec. 31). The gallery is open weekdays from 10 A.M. to 5 P.M., and evenings, Tuesday and Thursday.

Washington Newsletter

By Peggy F. Crawford

PLANS FOR THE NATIONAL WAR MUSEUM, reported in this column some time ago, still are in the speculative stage. But the Historical Properties Section of the Army continues to collect material for inclusion, and has broadened its scope considerably.

Documentary art by Axis painters now is being gathered, for the purpose of contrast with our own war art, and also to show the other side of the story. General Fujita, formerly a popular painter of the Paris school, headed the Japanese Army's art project, and is collecting Japanese war pictures for us.

For further coverage of American production, questionnaires have been sent to all artists in the Army, asking that they submit any work done in the line of duty.

It would indeed be a valuable expansion of the project to include a section of *unofficial* artistic comment on the war. To date, emphasis has been wholly on documentary work. If we had a painting comparable to Picasso's *Guernica* in our midst, it would find no place in the National War Museum. Yet in the light of history, such a picture would be a far more important comment on World War II than the interminable potboilers that have come forth with official blessing. Most of these might happily have been replaced by color photographs.

It has been objected that the Army has no way of seeking out painters' work not done in the line of duty. It has

no funds to purchase such work, and no moral right to demand that it be submitted. But hurdles such as these ought not prove too difficult. The essential thing is to see that the final plans to go before Congress contain provision for such a section.

Washington Artists

For Christmas each year the Duncan Phillips Memorial Gallery honors the artists of Washington, Baltimore, and vicinity by an exhibition in the Print Galleries. This year's showing, marked by no heights or depths, is distinguished by uniformly good performance. A few of the paintings are searching, in the modern idiom, with the added interest that comes from the work of an artist seeking to expand the range of painting. In this category, Doria Higgins' *Organization 100* and Jack Perlmutter's *Houses in Alley* stand out.

By far the majority of the exhibits, however, are simply nice pictures. In almost all, gentle sensibility, subtle composition, tender regard for paint, are evident. One is struck by the similarity, not of pictures, but of artistic viewpoint. None of these paintings is banal, each has quality, and bears witness to subtle vision. But all are in the same general category as paintings, on the soft side in form and color. It is as though each artist had been assigned his little niche, beyond whose limits he must not venture, but within which he might fully apply his knowledge of the art of painting.

Compared with local groups in other cities, this exhibition proves that Washington stands high in its measure of artistic proficiency, if it does not give evidence of world-beaters in our midst.

Louise Cox Dies

Louise Howland King Cox, widow of Kenyon Cox, died at a Connecticut nursing home on December 11. She was 80 years old, and had outlived her famous artist-teacher-writer husband, whom she had met when she was a young student in his class at the National Academy of Design, by 26 years.

Best known for her portraits of children, Mrs. Cox had a professional and prizewinning painting career that spanned more than a half-century, having won the third Hallgarten prize at the National Academy in 1896. In 1900 she won a bronze medal at the Paris Exposition, and a year later received a silver medal at the Pan-American Exposition in Buffalo. She became a member of the Society of American Artists in 1893, an Associate of the National Academy in 1902, and a member of the Society of Mural Painters in 1919. Her *May Flowers* hangs in the National Gallery in Washington.

Mrs. Cox was active up to a very short time before her death, being represented in the current Academy annual by a new canvas. She is survived by two sons, Lieut. Col. Leonard Cox and artist Allyn Cox, both of New York; a daughter, Mrs. Ambrose Lansing of Chappaqua, and one grandson.

New Faculty Members

New Members of the faculty of the School for Art Studies, which opened at 2231 Broadway at 79th Street this fall, are Ernest Fiene, instructor for the evening painting class, and Waldo Peirce, Doris Rosenthal and Anton Refregier, lecturers.

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A Modern Viewpoint

By RALPH M. PEARSON

The Pepsi-Cola Prize Contest

The Pepsi-Cola Company prizes of fifteen thousand dollars have been handed out by Mayor La Guardia to their twenty artist winners. The exhibition of one hundred and fifty paintings has been "hung" at Rockefeller Center in one of the most ridiculous installations ever presented to the public; instead of being skied, as has been the former indignity to a proportion of exhibitors, here nearly half the exhibit is floored behind a black fence so only those standing close against the fence can look down and see them—and the first prize painting, *Soda Jerker* by Paul Burlin, is so humiliated.

Walter S. Mack, president of the Pepsi-Cola, announced privately that his "first consideration is how can Pepsi-Cola be most helpful, both to the artists and in the development of good works of art." He asked the award jury to select winners only on merit and definitely not with any consideration of their appropriateness to a calendar. Considerable latitude in that important (to the firm) matter he reserved to Pepsi-Cola by the device of having 20 prize winners from which his Company would select the twelve to go on its calendar. The jury acted in good faith and did choose what it considered the five outstanding works in the exhibition for the five top awards; its vote for Burlin's *Soda Jerker* as first was unanimous.

The Company rejected two of these five top awards for the calendar—the first and fourth (by Burlin and Tobey), and reproduced three (by Weber, Prestopino and Sepesky)—without identifying on the calendar any prize details. It thus, by a quite ethical and agreed upon procedure, overruled the jury. What does this mean? Why were the prize awards stressed in all advance announcements and publicity and ignored in the calendar—which is the end-product of the whole enterprise with its goal of taking "good art" to over half a million homes?

The meaning on several points is crystal clear. The Company did not like two of its top awards and took this means of substituting its own preference for that of the jury. This in turn indicates that the jury system was used as a device for arriving at a list of prizes—because prizes are the key to all the publicity and ceremony, and the loadstone which attracts the nation's artists to the competition; the prizes, in other words, make the competition. If merit is the real goal this makes the task of the jurymen important. But the Company did not trust the jury; it substituted its own judgment as to what its public should see and know.

Many will say it has a right to do this since it puts up the money. Of course it has the "right"—in view of the conditions it laid down. But Mr. Mack asked the award jury to make its awards on merit alone. And he chose the artist-jury system as a means of giving dignity and weight to the plan. The overruling of the jury, then, presumably for reasons of business expediency,

while it is within the Company's rights and ethical in a narrow sense, announces that Pepsi-Cola both wanted and did not want the artists on the jury to make the esthetic decisions. The Company was willing to go along if it agreed with the selections. It was not so willing if it disagreed. The point is that expediency ruled. Either Mr. Mack did not mean what he said about "being most helpful to artists and the development of good works of art" or the Company considers itself a better judge of such matters than four nationally known artists and one museum director.

Burlin's *Soda Jerker* carries on in our time the great tradition of Daumier. It is a penetrating and warmly humorous "portrait of America" (exactly what the competition asked for). It does what all great painting must do to be great; it interprets life with originality and power, vitalizing the interpretation with a masterful modern plastic design. The design blends with subject; it does not obtrude. The canvas was painted in 1938 and exhibited at the New York World's Fair. In this writer's opinion it is one of the outstanding paintings of the decade and eminently worthy of the unanimous jury vote which it received.

The other top award rejected for the calendar was Mark Tobey's *Sale*; it received fourth prize of one thousand dollars. This also is a highly original interpretation, or "portrait" of American life at a department store sale with its blending, heterogeneous crowd of humans. It also is incisive in character delineation—and has many sly touches of humor. It is a very subtle and delicate color harmony; some might call it an artist's painting in that it has no strident appeal to the popular taste. If the above qualities are meritorious in a painting this work would have furnished an excellent example of that "better art" which the Company said it wanted to support.

In one other instance the Company, in its practice of overruling the jury, had an opportunity to make a ringer that would have echoed across the continent. One of the fifteen prizes of five hundred dollars was Ivan Albright's, *Wherefore Now Ariseth the Illusion of a Third Dimension*. As I see it this is probably the most profound still-life masterpiece painted in this country to date. The jury slighted it. The Company could have rebuked the jury by including this unique creation on its calendar. It did not do so. The painting, it undoubtedly thought, was over the head of the public. It was "over that head." But what is the purpose of the competition?

What does the Company get for its investment in prizes and expenses? It gets national publicity which no amount of money could buy. It gets prestige—the prestige of associating its name with national art and the nation's artists. It gets an excitement and interest in its calendar that no amount of money could stimulate in any other way. Are these valuable assets for a business firm?

What do artists and public get for their respective contributions of talent and interest? Twenty artists get some very nice looking checks. A fair proportion of young and unknown artists get a showing, and a few prizes—perhaps

[Please turn to page 31]

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Lowell, Mass.

YEAR 'ROUND EXHIBITION. Whistler's Birthplace. Open to professional artists. Media: all with exception of large sculpture. Entry fee \$1.50. Entries may be received any time. For further information write John G. Wolcott, 236 Fairmount St., Lowell, Mass.

New York, N. Y.

120TH ANNUAL EXHIBITION OF PRINTS, WATERCOLORS AND ARCHITECTURE. Mar. 13-Apr. 1, 1946. National Academy of Design. By invitation and by jury. Entry cards due Feb. 8. Work due Feb. 15. Prizes. For further information write John Taylor Arms, Chairman, Exhibition, 1083 Fifth Ave., New York 28, N. Y.

79TH ANNUAL EXHIBITION OF AMERICAN WATERCOLOR SOCIETY. Feb. 1-24. National Academy of Design. Open to all artists. Media: Watercolor. Fee for Non-members \$3.00. Work due Jan. 24. For further information write National Academy of Design, 1083 Fifth Ave., New York City.

Philadelphia, Pa.

141ST ANNUAL EXHIBITION OF OILS AND SCULPTURE. Jan. 26-Mar. 3. Pennsylvania Academy of Fine Arts. Open to all artists. Media: oil, tempera, gouache. Jury. Work due Dec. 27 for sculpture, Jan. 2 for painting. For further information write Pennsylvania Academy of Fine Arts, Broad and Cherry Sts., Philadelphia 2, Pa.

Richmond, Va.

5TH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING. Opens Mar. 30, Virginia Museum of Fine Arts. Open to all living American artists. Media: paintings. \$3,000 in purchase prizes. Jury comprises Henry Varnum Poor, chairman; Jon Corbin, Waldo Peirce, Henry Schnakenberg and Karl Zerbe. Entry cards due Feb. 15; work received either at W. S. Budworth and Son, 424 W. 52 St., New York 19, or at the Museum. Work due in New York Feb. 19, or in Virginia Feb. 25. For further information and entry cards write Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

San Francisco, Calif.

1ST SPRING ANNUAL EXHIBITION. Apr. 3-30. California Palace of Legion of Honor. Open to all artists. Media: oil, tempera. Two paintings may be submitted by each artist, none must exceed 4'x4'. Jury. Prizes totaling \$2,000. Entry cards due by Mar. 1. Local artists' work due bet. 10 a. m. and 5 p. m., Mar. 8, 9, 10, 11. Out-of-town work due before Mar. 13.

Seattle, Wash.

NORTHWEST PRINTMAKERS' 18TH ANNUAL INTERNATIONAL EXHIBITION. Mar. 6-Apr. 7. Seattle Art Museum. Open to all artists. Media: all print. Entry fee, \$1. Jury. Purchase prizes. Entry cards due Feb. 11. Work due Feb. 13. For further information write Eleanor Honningfort, Secretary, 713 16th St., Seattle, Wash.

Wichita, Kansas

18TH ANNUAL GRAPHIC ARTS. Jan. 5-31. Art Association of Wichita, Kansas. Open to all artists. Media: etching, aquatints, dry points, mezzotints, lithographs, blockprints and silk screen. Entrance fee \$1.00—limit four entries. Entry cards and work due December 20, 1945. Exhibition January 5 through 31, 1946. Jury. Prizes. Write for entry blanks, Wichita Art Association, 401 North Belmont Ave., Wichita, Kansas.

DECORATIVE ARTS—CERAMICS. Wichita Art Association Galleries. Open to all craftsmen artists. Media: silversmithing and jewelry, weaving, ceramics. Entrance fee \$2.00. Jury. Prizes in all media. Entry cards and work due April 20, 1946. Exhibition May 4 to 31, 1946. Write for entry blanks, Wichita Art Association, 401 North Belmont Ave., Wichita, Kansas.

REGIONAL SHOWS

Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR EXHIBITION. Mar. 1-21. Edwin Watts Chubb Gallery. Open to residents of Ohio, Ind., Ill., W. Va., Pa., Ky. Media: oil and watercolor. Jury. Entry cards due Feb. 15. Work due Feb. 11-21. For further information write Dean Earl C. Seligfred, College of Fine Arts, Ohio University, Athens, Ohio.

Chicago, Ill.

YEAR 'ROUND EXHIBITION. John Snowden Gallery. Open to artists in Chicago

and hundred mile radius. Media: oils, watercolors, prints, etc. For further information write John Snowden Gallery, 1324½ East 57th St., Chicago 37, Ill.

Conway, Ark.

STATE EXHIBITION OF ARKANSAS ARTISTS. Feb. 1-23. Hendrix College. Open to residents and former residents of Arkansas. Media: oil, sculpture, watercolor, graphic arts. Jury. Prizes. Entries due Jan. 15. For further information write Art Department, Hendrix College, Conway, Ark.

Grand Rapids, Mich.

ANNUAL PRINT COMPETITION, FRIENDS OF AMERICAN ART. Feb. 11-Mar. 1. Grand Rapids Art Gallery. For Western Michigan Artists. Media: Original work in lithograph, block print, wood engraving, etching, drypoint, aquatint and mezzotints. No monoprints accepted. Work must be matted, no frames. Jury. Prizes. Work due Feb. 1. For further information write Lorraine B. Adams, President, Friends of American Art, 230 E. Fulton St., Grand Rapids, Mich.

Hagerstown, Md.

14TH ANNUAL EXHIBITION OF CUMBERLAND VALLEY ARTISTS. Jan. 27-Feb. 24. Washington County Museum of Fine Arts. Open to artists residing in territory bounded on north by Harrisburg, Pa., on east by Frederick, Md., on south by Winchester, Va., on west by Cumberland, Md., also members of armed forces residing in Cumberland or from the vicinity. Media: oil, watercolor, pastel, drawing, prints. Jury. Prizes. Entry cards due before Jan. 1. Work due Jan. 1-14, 1946. For further information write Washington County Museum of Fine Arts, Annual Exhibit of Cumberland Valley Artists, Hagerstown, Md.

Parkersburg, W. Va.

8TH ANNUAL WEST VIRGINIA REGIONAL EXHIBITION. Parkersburg Fine Arts Center. Open to residents and former residents of W. Va., Ohio, Penna., Va., Ky., and D. C. Media: oil and watercolor. Jury. Prizes. Entry cards and work due Mar. 25. For further information write Parkersburg Fine Arts Center, 317 9th Street, Parkersburg, West Va.

Santa Cruz, Calif.

17TH ANNUAL STATEWIDE ART EXHIBITION. Jan. 27-Feb. 10. Residents of California. Media: oil, watercolor or pastel. Jury. Prizes. Entry cards available. Work due Jan. 19. For further information write Margaret E. Rogers, 99 "B" Pilkington Ave., Santa Cruz, Calif.

Seattle, Wash.

NORTHWEST PRINTMAKERS' 18TH ANNUAL INTERNATIONAL EXHIBITION. Mar. 6-Apr. 7. Seattle Art Museum. Open to all artists. Media: all print. Fee, \$1. Jury. Purchase prizes. Entry cards due Feb. 11. Work due Feb. 13. For further information write Eleanor Honningfort, Secretary, 713 16th St., Seattle, Wash.

Utica, N. Y.

9TH ANNUAL EXHIBITION FOR ARTISTS OF UTICA AND CENTRAL NEW YORK. Feb. 3-Feb. 24. Munson-Williams-

Proctor Institute. Open to artists of Utica and environs. Media: three works in oil, watercolor, gouache, sculpture, graphic art or drawing are eligible. Pictures should be framed. Jury. \$400 in purchase prizes. Entry cards due Jan. 8th; work due Jan. 8-Jan. 23. Work should be sent to Community Arts Building, Munson-Williams-Proctor Institute, 318 Genesee St., Utica 4, N. Y. For further information write Joseph Trovato, Assistant to the Director, Community Arts Program, Community Arts Building.

Worcester, Mass.

EXHIBITION OF WORKS BY ARTISTS AND CRAFTSMEN OF WORCESTER COUNTY. Feb. 14-Mar. 17, 1946. Worcester Art Museum. Open to past and present residents of Worcester County. Media: oils, watercolors, drawings, prints and sculpture; crafts: jewelry, metalwork, pottery, weaving, wood-carving, leather-work, book-binding, block-printing, and decorated tin and wooden-ware. Jury. Entry cards due Jan. 12.

Artists League Lectures

The A.C.A. Gallery and the Artists League of America are presenting a series of evening lectures at the A.C.A. Gallery. On December 21 Philip Evergood, Robert Gwathmey, and Oliver Larkin will discuss "The Last Ten Years in American Art"; on January 18, Gwendolyn Bennett, Arnaud d'Usseau and William Lawrence will talk on "The Negro as an Artist." The February 15 lecture, "Can Art Survive with Its Present Patronage," features Holger Cahill, Harry Gottlieb and Dr. Charles Obermayer as speakers, and on March 21 Elizabeth McCausland will discuss "Art Criticism in America."

The price for the series is \$2.50 to the general public, \$2.00 for Artists League members, and single admissions are 75c. It is free to the \$10 per year A.C.A. Gallery subscribers. Address Artists League of America at 77 Fifth Ave., New York 3, N. Y.

Sculpture Outdoors

The Sculptors Guild, which hasn't sponsored one of those fine outdoor shows since the war, interrupted its activities, met recently with an eye to resuming activities. Three new executive board members were elected: Miss Frances Mallory Morgan, Warren Wheelock and Ward Montague.

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By Ben Wolf

Is our face red dept. . . . seems Dolly Perls of the Perls Galleries caught a beautiful boner in the Upjohn Collection, a feature of one of our recent editions. The expectant mother depicted by Julien Binford is shy a wedding ring. A slight item that would seem to be more or less in order under the circumstances.

Paul Laune told me the following delightful anecdote at a dinner I attended at the Society of Illustrators the other night. Seems that when Laune was traveling through Italy by train a few years back, he found himself seated opposite a reserved middle aged English woman. The train passed through innumerable tunnels, popping out of one into the light only to be plunged into the gloom of the next. Finally the lady aforementioned leaned over and said to Paul . . . "Rather like traveling through a flute . . . what?"

FLASH . . . Just heard via the Greenwich Village Underground that *Life* is sending David Fredenthal to cover the War Criminals Trials in Nuremberg.

We quote the *New York Times* . . . "Britain's pub crawlers will get art with their mild and bitter soon. Four brewery companies disclosed today that they had commissioned thirty-four artists to paint 164 pictures which will be circulated from bar to bar. It's the beginning of a plan to bring art and the pub into closer communion and to re-

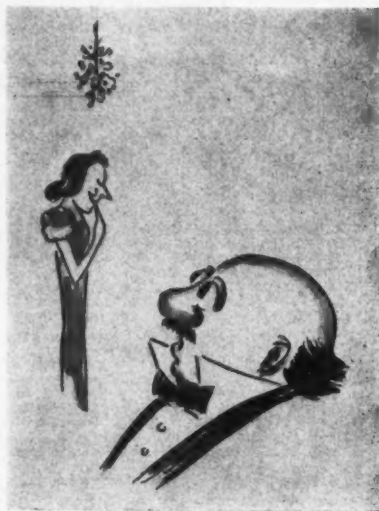
vive the beauty that used to be everywhere in the old English inns, the 'sponsors said.' . . . I've got a better idea. Why not put bars in museums?

Comments from a few non-residents concerning the current Dali Exhibition. "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." . . . William Shakespeare.

"Forgive the smile." . . . La Gioconda. "And they objected to my color." . . . The Purple Cow.

"... Alors!" . . . Adolphe Bouguereau. "Down here it looks just like his paintings." . . . A. Hitler.

Sound idea department . . . Look, I'm getting sick of non-artists grabbing off the best studios in New York upon those rare occasions when they are available. Why not use this column as a clearing house? If for one reason or another . . . you do give up yours, let me know via the Dirty Palette and I'll publish the fact here . . . and that way



Seasonal Frustration by Picasso Peale



Editors Are Like That by Picasso Peale

maybe an artist will have a chance for once. How about it?

Met critic Kruse the other day at a luncheon tendered the press at the Metropolitan Museum . . . He swept the assemblage with his eyes and in a shocked voice said . . . "You know, Wolf . . . this is the first art affair I've been to in years where I didn't see Walkowitz!"

A veteran tells your correspondent that when he landed in New Caledonia he found that the marines stationed there had camouflaged their own helmets and that the results would make a fine abstract exhibition on 57th Street. . . . Why not? Their lives depended on their being good.

Aside to those who are doing therapeutic work in our veteran's hospitals. Please be careful what you tell these lads concerning their art efforts. This is serious . . . New York is witnessing the sorry spectacle of released veterans peddling their amateurish wares along 57th Street all because some well meaning volunteer told some eager soldier that he was an artist. Unless there are unmistakable signs of valid talent, please keep it in the hobby department and save these boys eventual heart-break and disappointment.

Well it's here . . . that post-war Utopian world we've all been waiting to have rub its warm nuzzle against our careworn cheeks, I mean. A release just received here at the *Digest* tells of new plans in design in the office for office furniture. The *Wood Office Furniture Institute* tells that it plans "post-war sex appeal" for man's second home stating that "the average American business man lives longer with his desk than he does with his wife." They plan "Less legs [for furniture] more sex appeal." Winding up with a snappy slogan . . . "You can't bump your corns on our legless desks," they also disclose plans for a new chair to prevent "stenographer's spread." . . . No comment.

Xavier Gonzales really believes there is nothing new under the sun. Seems the artist had abstracted a composition by Masaccio depicting the crucifixion. Some time later, he visited the Met and to his amazement discovered that Goya had done the same thing. . . . Who's next?

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A Modern Viewpoint

[Continued from page 28]

the most valuable result of the event. A few get commissions or make valuable contacts. The others get more or less of nothing.

The artists of the juries (there were three) get the satisfaction of helping the prize-winning artists. They do not get the earned reward of shouldering responsibility for their decisions. They are anonymous; they are just "the jury."

The public gets the satisfaction of its well stimulated interest to the extent of observing the Company's selection of those works which the Company thinks it should see, without knowing, from the calendar, which won prizes. Also, of course, it gets a calendar which is far superior to the usual candy-box cover or pretty color-photo landscape styles.

Stock-taking, then, seems to show the Company and the prize-winning artists as the main beneficiaries of the entire enterprise.

Since the Company did in this case by its own circuitous device make the major and crucial esthetic decisions it seems much better for it to take that responsibility frankly and openly, as The Upjohn Company, The Encyclopedia Britannica and Abbott Laboratories have done. A company then makes its own purchases directly from artists or their dealers, calling in such "expert" advise as suits its ideals and goals. Such companies are then genuine patrons of the art they purchase and benefit the artists selected without penalizing several thousand others. If their selections are mediocre they alone must take the blame. If they are intelligent they alone earn the credit.

Perhaps there are unconscious compulsions, aside from the usual business fear of assuming leadership which will offend the average taste, that affects the decisions of a corporation president in a case like this. Perhaps he really does wish to help contemporary art. If this is so, such idealism should not be camouflaged by a delegation of responsibility more apparent than real; responsibility should be openly and courageously assumed—along with the task of preparing himself to make that idealism effective. Only in such a case, it seems to me, can a potentially valuable collaboration between business and art make a genuine contribution to the national culture.

[*Ed. Note—Mr. Pearson served on the Pepsi-Cola prize jury, along with Walter Siple, Louis Bouche, Randall Davey and Václav Vytláčil.]

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The A.A.P.L. Quits Artists for Victory

The American Artists Professional League is withdrawing its membership from Artists for Victory, Inc. The date for the formal severance of connection is January 1, 1946. We feel that the patriotic and war helping motives that justified the formation of Artists for Victory by its member art organizations have been terminated by V-J Day.

We believe that the purpose inherent in Artists for Victory no longer exists and that this corporation, therefore, should be dissolved.

The directors of the League regret that, under the promise of the Fair Jury System, they endorsed the Pepsi-Cola sponsored exhibition, under the title of "Portraits of America." The Fair Jury may have applied to the entries but did not reach as far as the Jury of Awards.

We extend our apologies to our members and to any other artists who may have been misled by our endorsement of late activities of Artists for Victory.

The League to Honor Dr. Gardner

The League's gold medal of honor will be awarded to Dr. Henry A. Gardner who recently retired as head of the Pure Science Laboratories of the National Paint, Varnish and Lacquer Association in Washington.

This medal, designed by Georg J. Lober is always given for distinguished services to American art and artists and

it will be awarded this year in recognition of Dr. Gardner's invaluable work in the field of pure science research and for his help and advice to the National Technic Committee of the League, which he has given without compensation since the beginning of the League.

Dr. Gardner served as head of the Association from which he has just retired ever since it was set up. His retirement was marked by impressive ceremonies which paid tribute to his work and accomplishments. His retirement will permit him to carry on his work as a consulting chemist in his own laboratory near Washington and to advise our National Technic Committee.

A Needed Book

A notable book has just been published. Its worth so impressed the League and its advisors that it lent its name as "Sponsor."

This is titled, "A Primer of Proportion in the Arts of Form and Music," and is by the late Robert W. Gardner. It is 11x14 inches in size, bound in cloth and contains, besides 39 full page plates, numerous small line drawings and an inter-fold map of Paris.

In lending its name, the League believed this work is suitable for self-training in design controlled by proportion of its overall pattern, as it is for schools and colleges that offer courses in the visual arts.

It should be in every public library

to which students and art-minded people have access. Its chief virtue is that it starts with simple pattern and advances by sequent steps to an analysis of the plan of the City of Paris.

There is an increasing demand for competent designers for all things used by man. And there is great need for city planners. So there is a need for this sort of reference work.

The price of the book is \$8 and may be had from William Helburn, Inc., 15 East 55th Street, New York City. The League has no financial interest in it. Its interest is solely because we believe it is essential.

And What a Commission!

Complaint has been lodged with us concerning the sale of a painting and the extraordinary commission deducted—a commission of seventy per cent.

Since this is not an unknown gallery but one which heralded itself in both the news and advertising pages its action may not be taken too lightly.

It would seem this artist has good cause for action for it is hard to believe any fair-minded judge or jury will countenance such a commission which most every artist in the country would regard as extortion, since the high in commissions has been 33 per cent.

If any other artists have had similar experiences we hope they will write or communicate with us. We shall have more to say about commissions and some kinds of dealers later.

—ALBERT T. REID.

Maine

The Portland *Evening Express* of November 6th contained an editorial by actual measurement 19 inches in length. Because the opinion expressed is the one shared by so many it is a pleasure to devote my space this issue by giving you the entire article:

Thank You, Artist

A lot of people deserve a lot of thanks from the community for making possible the local observance of American Art Week.

There's ugliness enough in this world so that all of us can appreciate and be momentarily refreshed by such brief flashes of beauty and serenity as come our way. American Art Week is one such flash, like the sudden opening of a window in a darkened room. There, on the canvases in store windows and in many public and semi-public buildings, is the welcome evidence that this is not always, to all people, such a depressingly grim, utilitarian, materialistic world, after all.

In particular, the committee members who arranged for the Congress Street store window displays—and the merchants who generously made room for those displays—deserve the thanks of all. For many of us have not the time—or tell ourselves that we have not—to go out and gaze upon this week's larger exhibitions of paintings in Art Museum, the Historical Society rooms, the Public Library, the Y.M.C.A. But all of us whose steps lead along Congress Street during the busy day can take a moment out to pause before the store windows in which the artists' works are being displayed.

It is "good painting," too—this work

The Art Digest

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by Maine artists. One need be no connoisseur, no judge-who-knows-all-the-rules to see and to feel that these canvas-captured landscapes are excellent and true.

There, in the paintings, are the scenes that most of us have in mind when we breathe the word "Maine"; the blue hills and the white birches; the glory of Autumn foliage; the purple sea and the gray rocks, and the little white houses; the pointed firs against the horizon; the peaceful village streets; the "side hill" pastures; the charm, even, of winter-time, in rural Maine. . . .

So true and good, in fact, is all this captured beauty in the store windows, that it must have moved many during this Art Week to take the very slight trouble of going to the Art Museum, and the other indoor exhibits to see the larger displays. That little "trouble," then, proved more than worth the effort. It was "good for what ails us."

We thank the artists, and the hard-working committees who made all this display possible, for throwing open that window this week, and letting in a little of the light and beauty from without.

The community's gratitude must go, in particular, to the Fine Arts Committee of the Art Week observance, composed of Roger L. Deering, the State Chairman; Mrs. Alan Gillette, the Portland and County Chairman; Miss Jo Anne Miles, Arthur Smith, Mrs. Phyllis Jackson, Miss Theresa Begin, Joseph Kahill, Mrs. Stanley Fogg, and Josiah Tubby. Members of this committee have devoted days and weeks of work to getting the stage set, and their success is apparent in the number of paintings which have been brought in from all over Maine for this week's show.

The works of some quite famous painters from Monhegan and Kittery are on exhibit here this week, thanks to the Fine Arts Committee's endeavors. But fame alone was not a prerequisite: every painter whose work showed true merit and sincerity was urged to enter, and the result is the wealth of oils, watercolors, pencil drawings and exhibitions of pottery and textiles, samplers, silhouettes, miniatures and so forth now on display here.

All this is so good—and so good for the exhibiting artists and for the public which is their beneficiary—as to suggest to some that it would be an excellent thing for Portland if Art Week could be a continuing year-around affair. Why not?

This is not to suggest that the hard-working committee members who have given of their own time and energy to make this week's observance possible should be expected to carry on indefinitely; it is to submit that some organization, composed of artists, might well undertake to sponsor continuing exhibitions, with the works of different painters on display each week or each month, throughout the year.

Such a plan would give valuable encouragement to many a beginning artist, and would provide a continuing series of art treats for the public. The responsibility would have to be shared by members of any given sponsoring organization, however; no one group could be expected to carry on, the year-around, in the self-sacrificing, time-and-energy sacrificing spirit shown by the Fine Arts Committee which has

succeeded so notably in staging the current *American Art Week* observance here.

Bulletin Comments

Our very able New Jersey Art Week Director for the past three years, Mrs. Cornelius Lowe of North Branch, writes: "From my experience bulletins go over in a big way, and I think it is grand. About five years ago Tanner Clark and I organized the Raritan Valley Arts Association. For almost four years now he has been in the service. We miss him and many more members too, but the mimeographed monthly bulletin keeps us all tied together, what with art news, a little gossip, helpful hints, etc., our bulletin went over better than the elaborate year book. Bulletins to us here are a 'must.' It is like a friend from the wide open spaces bringing the states closer together into one big art family."

Evelyn Marie Stuart Says:

The two most popular works of art in Chicago today are to be seen at the Art Institute and on State Street. The one is the horror picture executed for the movie of Dorian Gray by Ivan Le Lorraine Albright, about which it has been necessary to build a railing to keep back the crowds. The other is a stupendous dramatization of the "Night Before Christmas" in the store windows of Marshall Field. Perhaps if we have one truly popular art form today that vies with the cathedral decoration of the High Renaissance and earlier, it is not in the movies but in window trimming which still must be done by hand. Adam Albright, father of The Twins, has often remarked to me that, except for the really marvelous improvement in store window dummies, there has been little improvement in artistic expression. To quote: "Do you know what most of these painters are? Well, they are just fellows who, if they had been a little better, might have been illustrators." It is tragically comic that all that has developed from the effort to kill conservative painting is a school of artists who really stem from the Currier & Ives print, without being one-half as good as the better ones who made the originals for these prints.

Art by Veterans

High on the program of art shoppers should be the Grand Central Art Galleries where paintings and sculpture by the patients and staff personnel of Percy Jones Convalescent Hospital (Ft. Custer, Mich.) are current through Dec. 22. Space for the sale was donated by the Galleries and all proceeds will go to the exhibitors who comprise both trained and amateur artists. Prices are low and judging from the work available for preview a surprisingly large selection should attract the visitor. Outstanding works include Robert B. Quigley's sensitive, well-brushed oil, *War* (\$100); appealing animal studies in pastel and watercolor by Lt. Natasha D. Smith, WAC officer in charge of arrangements (\$25); pleasant watercolors by Robert J. Blair (\$15); Jack Claussen (\$20-\$25), and work by James Deuth.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Akron Art Institute To Dec. 22:
49 American Painters; American
Architecture.

ALBANY, N. Y.
Albany Institute of History and Art
To Dec. 31: Print Club of Albany.

ANDOVER, MASS.
Addison Gallery of American Art
To Dec. 31: Pictures for Christ-
mas.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy of Art To Dec.
29: Christmas Sale; Paintings by
Walter Quirt; Dec. 26-Jan. 16:
European Artists in U. S.

BOSTON, MASS.
Copley Society To Dec. 31: Paint-
ings and Sculpture by Members of
Boston Art Club.
Doll and Richards To Dec. 24:
Paintings by Sidney M. Chase.
Institute of Modern Art To Jan. 6:
Members' Show, 1945.
Robert C. Vose Galleries Dec.: Wa-
tercolors by Charles E. Heil;
Christmas Sale of Small Paintings.

BUFFALO, N. Y.
Denton, Cottler & Daniels To Jan.
1: The Patterner Society.

CHICAGO, ILL.
Art Institute of Chicago To Jan. 1:
56th Annual Exhibition of Ameri-
can Paintings; To Jan. 2: Draw-
ings by Kenneth Becker; To Feb.
3: Chinese Costumes.

CINCINNATI, OHIO
Taft Museum To Jan. 2: Paintings
of Paris by Gladys Rockmore and
Floyd Davis.

CLEVELAND, OHIO
Cleveland Museum of Art To Dec.
30: Etchings and Lithographs by
Rodolphe Bressin; Drawings and
Prints; To Jan. 6: Art of the
Americas.

COLORADO SPRINGS, COLO.
Colorado Spring Fine Arts Center
Dec.: Oils and Watercolors by John
Eduard Thompson; Prints by
Pasada.

DALLAS, TEX.
Dallas Museum of Fine Arts To
Dec. 30: Christmas Sale of Small
Paintings; To Jan. 6: Annual Texas
Print Exhibition.

DAYTON, OHIO
Dayton Art Institute Dec.: Circu-
lating Gallery Exhibition.

DENVER, COLO.
Denver Art Museum To Dec. 31:
New Acquisitions; Denver Artists
Guild Annual Exhibition.

EAST ORANGE, N. J.
Suburban Galleries Dec. 16-31:
Paintings by Helen Gapsen Oehler.

HOUSTON, TEX.
Museum of Fine Arts Dec. 16-Jan.
6: 7th Annual Texas General Ex-
hibition.

HUNTINGTON, L. I.
Heckscher Art Museum To Mar. 21:
19th Century American Landscape
Paintings.

KANSAS CITY, MO.
William Rockhill Nelson Gallery of
Art Dec.: Portrait of America,
Pepsi-Cola Competition.

LOS ANGELES, CALIF.
Los Angeles County Museum To
Dec. 24: Recent Acquisitions; Dec.:
Contemporary Paintings and Wa-
tercolors; To Jan. 1: Architecture
by Paul Laslo.

**FOUNDATION of Western Art To Dec.
22: Trends in Southern California
Art.**

MILWAUKEE, WISC.
Milwaukee Art Institute Dec.: Frank
Lloyd Wright Architecture; Christ-
mas Story in Art; Kandinsky
Memorial Exhibition; Lincoln
Artists Group.

**Walker Art Center Dec.: Story of
Jade; Paintings by Philip Ever-
good.**

MONTCLAIR, N. J.
Montclair Art Museum To Dec. 23:
American Primitives; Paint Ex-
hibition.

NEWARK, N. J.
Artists of Today To Dec. 30: Paint-
ings by Willard MacGregor.
Newark Museum Dec.: Painters of
Today; Art of the Potter; Sculp-
ture and Painting, 1795-1945.

OAKLAND, CALIF.
Oakland Art Gallery To Dec. 30:
Wm. S. Porter Collection of Paint-
ings; 13 Watercolorists.
30: Sculpture by Madeleine Park.

PASADENA, CALIF.
Pasadena Art Institute Dec.: Paint-
ers and Sculpture Club Christmas
Exhibition; Art of the Americas;
Asiatic Art.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts
To Jan. 7: Sculpture by Harry
Rosin; Selections from Permanent
Collection.

**Art Alliance To Dec. 29: Water-
colors and Etchings by Kenyon
W. Hudson; To Dec. 23: Sculpture
by Donald DeLus; Paintings by
John Koch; Dec. 17-Jan. 13: In-
dustrial Design by Gustav Jensen;
Dec. 18-Jan. 13: Etchings by
Frederick Landseer Maur Griggs;
Dec. 21-Jan. 17: Watercolors by
John Haigard; Dec. 26-Jan. 29:
Watercolors and Oils by Samuel
J. Brown; Dec. 26-Jan. 18: Mystery
in Paint.**

**Philadelphia Museum To Jan. 1:
Color Prints; To Jan. 28: Pho-
graphs of Artists by Arnold Neu-
man; From Dec. 18: Barnard Col-
lection of Sculpture and Crafts of
Middle Ages.**

**Print Club To Dec. 28: Prints by
Artist's Workshop.**

**Woodmere Art Gallery To Dec. 27:
"Life" War Art.**

PITTSBURGH, PA.
Carnegie Institute To Dec. 30: Cur-
rent American Prints.

PORTLAND, ORE.
Portland Art Museum To Jan. 1:
Pastels and Watercolors by Oregon
Guild of Painters and Sculptors;
Dec. 16-Jan. 13: Abbott Collection
of Army Medicine Paintings.

SACRAMENTO, CALIF.
Crocker Art Gallery To Dec. 26:

**A. C. A. Gallery (63E57) To Dec.
31: Paintings by Burluk.**

**N. M. Acquavella Gallery (38E57)
Dec.: Old Masters.**

**A. D. Gallery (130W46) To Dec.
31: Work by Lester Beall.**

**H. V. Allison & Co. (32E57) Dec.:
Graphic Arts.**

**Americana Gallery (200E56) Dec.:
18th and 19th Century American
Paintings.**

**American-British Art Center (44W
56) To Jan. 4: Christmas Group
Exhibition; Watercolors and Draw-
ings by Lansing.**

**An American Place (500 Madison)
To Jan. 17: Paintings by John
Marin.**

**Argent Galleries (42W57) To Dec.
29: Christmas Group Exhibition.**

**Art of this Century (30W57) To
Dec. 31: Group Exhibition of
Gouaches.**

**Art Gallery of Columbia University
(324 University Hall) To Dec. 20:
Paintings by Wong Suiling.**

**Associated American Artists (711
Fifth at 56) To Dec. 25: Paintings
by Irvin Hoffman; To Dec. 31:
Watercolors by Earl Gross.**

**Babcock Galleries (38E57) To Dec.
29: Intimate Paintings by Ameri-
can Artists.**

**Baransky Galleries (684 Madison
at 61) To Dec. 31: Christmas
Group Exhibition.**

**Bignou Gallery (32E57) To Dec.
29: Paintings by Salvador Dali.**

**Bonestell Gallery (18E57) To Dec.
22: Paintings by Mildred Atkin
and Nancy Bowman.**

**Mortimer Brandt Gallery (15E57)
To Dec. 29: Christmas Group Ex-
hibition.**

**Brooklyn Museum (Eastern Park-
way) To Jan. 1: Landscape Ex-
hibition; To Jan. 13: Life on the
Mississippi; Dec. 20-Feb. 17: Gold,
Silver and Jade.**

**Brunner Gallery (110E58) Dec.:
Old Masters.**

**Buchholz Gallery (32E57) To Dec.
29: Contemporary Prints.**

**Carroll Carstairs (11E57) To Dec.
22: Watercolors by Bueh.**

**Clay Club (4W8) Dec.: Sculpture
Exhibition.**

**Contemporary Arts (106E57) To
Dec. 27: Paintings for Christmas.**

**Downtown Gallery (32E51) To Dec.
29: Gouaches by Jacob Lawrence;
Christmas Gift Exhibition.**

**Durand-Ruel Galleries (12E57) To
Dec. 28: Paintings by Raisa Robi-
ns.**

**Durchein Brothers (11E57) To
Dec. 29: Paintings by Walter
Stuempfig.**

**Duveen Brothers (720 Fifth) To
Dec. 31: Old Masters.**

**8th Street Gallery (33W8) Dec.:
Paintings for Christmas.**

**Feigl Gallery (601 Madison at 57)
To Dec. 22: Industrial Design by
Gardias Dilisior.**

**Forargil Galleries (93E57) To Dec.
16-Jan. 1: Christmas Group Ex-
hibition.**

**French and Co. (210E57) To Jan.
5: Needle Work Exhibition; Jewelry
by Natalie Hays Hammond.**

**Self Portraits; To Dec. 31: Wa-
tercolors by Othe'o Weston.**

SAN DIEGO, CALIF.
Fine Arts Gallery Dec.: San Diego
Art Guild Annual; Etchings and
Lithographs; Christmas Exhibition.

SAN FRANCISCO, CALIF.
California Palace of the Legion of
Honor To Dec. 31: Society for
Sanity in Art; To Jan. 2: Ec-
clesiastical Sculpture; Religious
Folk Art of Southwest; Water-
colors by Ben Norris.

**Mr. H. De Young Memorial Museum
Dec.: Watercolors by Huseyin
Hait; The American Century.**

**Gump's Galleries To Dec. 29: Paint-
ings by Peter Winthrop Sheffers.**

SPRINGFIELD, MASS.
Museum of Fine Arts To Jan. 1:
Upjohn Collection of Contemporary
American Paintings.

TERRE HAUTE, IND.
Swope Art Gallery Dec.: Christmas
Exhibition; French Graphic Art.

WASHINGTON, D. C.
Barrett Aden Gallery Dec.: Paint-
ings by Jack Perlmutter.

**American University To Dec. 23:
C. Law Watkins Memorial Col-
lection.**

**Arts Club To Dec. 21: Paintings
by Ethel Robertson Gath; Dec.**

**Frick Collection (1E70) Dec.: Per-
manent Collection.**

**Galerie St. Etienne (46W57) To
Dec. 23: Kolchits Memorial.**

**Grand Central Art Galleries (15
Vanderbilt) To Dec. 22: Army
Exhibition.**

**Grand Central Art Galleries
(Branch) (55E57) To Dec. 22:
Portraits by Uzzell.**

**Jewish Community Center (6 Fifth)
To Dec. 28: Paintings by Harry
Daniels.**

**Kennedy and Co. (785 Fifth at 60)
To Dec. 29: Etchings by John
Taylor Arms.**

**Kleemann Galleries (65E57) To
Dec. 29: Paintings by John von
Wicht.**

**Knoedler and Co. (14E57) Dec.:
Pictures for Christmas.**

**Samuel M. Kootz Gallery (15E57)
To Dec. 22: Christmas Group Ex-
hibition.**

**Kraushaar Galleries (32E57) Dec.
17-Jan. 5: Memorial Exhibition
of Paintings and Watercolors by
Ann Brockman.**

**Mortimer Levitt Gallery (16W57)
Dec.: Anniversary Group Exhi-
bition.**

**John Levy Gallery (11E57) Dec.:
Old Masters.**

**Julien Levy Gallery (42E57) Dec.:
Drawings by Leon Kelly.**

**Lilienfeld Galleries (21E57) Dec.:
Christmas Exhibition.**

**Macbeth Gallery (11E57) Dec.:
Group Exhibition.**

**Jacques Marchais, Inc. (40E51)
Dec.: Tibetan Art.**

**Marquie Gallery (16W57) Dec.:
Paintings by Friedman.**

**Pierre Matisse (41E57) To Dec.
31: Pictures for Christmas.**

**Metropolitan Museum of Art (Fifth
Ave. at 82) Dec.: Chinese Bronzes;
Counter Reformation Prints; Mexi-
can Pottery; From Dec. 19: Angels
of the Lord (At The Cloisters).**

**Midtown Galleries (605 Madison)
Dec.: Christmas Exhibition.**

**Milch Galleries (108W57) Dec.:
Paintings for the Home.**

**Modern Art Studio (637 Madison)
Dec.: Small Paintings by Con-
temporary Americans and Euro-
peans.**

**Museum of Modern Art (11W53)
Dec.: Stuart Davis Exhibition;
Framed Reproductions; Theatre and
Dance Designs; To Jan. 6: Use-
ful Objects.**

**Museum of Non-Objective Painting
(24E54) Dec.: New Loan Exhi-
bition.**

**Jerome Myers Gallery (1007 Car-
negie Hall) Dec.: Works by Jerome
Myers.**

**National Academy of Design (1083
Fifth) To Dec. 21: 8th Annual
Exhibition of Contemporary Ameri-
can Drawings.**

**Serigraph Galleries (38W57) To
Dec. 31: Serigraphs for Christmas.**

**New Age Gallery (138W15) To
Dec. 31: 100 Pictures to Live
With.**

**Newhouse Galleries (15E57) To
Dec. 24: Christmas Group Ex-
hibition.**

**23-Jan. 11: Paintings by Theodora
Kane.**

**Corcoran Gallery of Art To Dec. 26:
Annual Exhibition of Paintings by
Merchant Seamen; To Dec. 29:
Naval Power in the Pacific.**

**International Galleries To Jan. 4:
Paintings by Lt. Howard Conant
and Paul Leland Thompson.**

**National Gallery, Smithsonian In-
stitution To Jan. 6: 44th Annual
Exhibition of Miniatures; Dry-
points and Etchings by Charles
W. Dahlgreen.**

**Phillips Memorial Gallery To Dec.
27: Paintings of Washington, Balti-
more and Vicinity.**

WEST PALM BEACH, FLA.
Norton Gallery and School of Art
To Dec. 23: Christmas Exhibition;
Wood Engravings by J. P. Hart;
Dec. 28-Jan. 13: Watercolors by
Eliot O'Hara.

WILMINGTON, DEL.
Delaware Art Center To Dec. 30:
Paintings by Stanley M. Arthurs.

WOODSTOCK, N. Y.
Rudolph Galleries Dec. 15-Jan. 31:
Annual Winter Exhibition of Paint-
ings by Woodstock Artists.

WORCESTER, MASS.
Worcester Art Museum To Jan. 12:
Paintings by Ralph Earl.

**Harry Shaw Newman Gallery (Old
Print Shop) (150 Lexington at
30) Dec.: 19th Century American
Winter Scenes.**

**New School for Social Research
(66W12) To Dec. 20: Paintings
by Gregory Glickmann.**

**Arthur U. Newton Gallery (11E57)
To Dec. 29: Paintings by Perry
Haynes.**

**New York Public Library (Fifth
Ave. at 42) Dec.: Graphic Arts in
Contemporary Maps.**

**Nierendorf Gallery (53E57) Dec.:
Pictographs by Adolph Gottlieb;
Ceramics by Lydia Winston; Mon-
prints by Harry Bertola; Wire
Forms by Ernest Mundt.**

**Niveau Gallery (63E57) To Jan.
15: French Masters.**

**Norixet Gallery (59W56) Dec. 17-
29: Paintings by Allen Ullman.**

**Pen and Brush Club (16E10) To
Jan. 3: Small Pictures by Mem-
bers; Crafts Exhibition.**

**Perla Gallery (32E58) To Dec. 31:
Annual Holiday Exhibition for the
Young Collector.**

**Pinacotheca (20W58) To Dec. 31:
Paintings by Ralph Rosenborg.**

**Portraits, Inc. (480 Park at 58)
To Dec. 29: Portraits of American
Women.**

**Rehn Gallery (683 Fifth at 54)
To Dec. 31: December Exhibition.**

**RoKo Gallery (51 Greenwich Ave.)
Dec.: Art for Christmas.**

**Paul Rosenberg and Co. (16E57)
To Dec. 22: French Paintings.**

**Bertha Schaefer Gallery (32E57)
Dec.: Pottery by Fred Farr; Paint-
ings by Benjamin, Harris and Takis.**

**Schaefer Galleries (52E58) Dec.:
Old Masters.**

**School for Art Studies (2231 Broad-
way) From Dec. 15: Contemporary
American Paintings.**

**Schneider-Gabriel Galleries (69E57)
Dec.: Old Masters.**

**Schultheis Art Galleries (15 Malden
Lane) Dec.: Old Masters.**

**Jacques Seligmann and Co. (5E57)
Dec.: Old Masters.**

**E. & A. Silberman (32E57) Dec.:
Old Masters.**

**Studio Gallery (98 Fifth) Dec.:
Christmas Group Exhibition.**

**Valentine Gallery (55E57) To Dec.
21: Christmas Exhibition.**

**Washington Square Gallery (19
Washington Square, N.) To Dec.
30: Paintings by Arthur Sturcke
and Davis Ruff.**

**Weyhe Gallery (794 Lexington at
61) To Jan. 2: Christmas Exhi-
bition.**

**Whitney Museum (10W8) To Jan.
10: Annual Exhibition of Con-
temporary American Painting.**

**Wildenstein Galleries (19E64) To
Dec. 22: Paintings by Walter Gay.**

**Willard Gallery (32E57) To Dec.
29: Christmas Selections.**

**Howard Young Gallery (1E57)
Dec.: Old Masters.**

**Young Men's Hebrew Association
(Lexington at 92) To Dec. 21:
Paintings by Dance by Eugenie
Schein.**

For Everyone



The Outstanding

HY COHEN



HY COHEN, the noted painter of the American scene, is the organizer and moderator of "LET'S TALK ABOUT ART," a radio program on which current art exhibits are discussed, and has had six one-man shows during the past fifteen years. He has exhibited extensively throughout the country both in water colors and in oils. His work has been on exhibition in the Metropolitan Museum of Art, the Brooklyn Museum, The Art Institute of Chicago, The Pennsylvania Academy of Fine Art, The St. Louis Museum, The Corcoran Gallery, The Carnegie Institute, The Los Angeles Museum and many other places. For many years, Hy Cohen has taught in the New York City High Schools.

Of his work one reviewer says: "His interest is essentially in human beings, and there is hardly a painting in which barns or houses or habitations of some kind do not reveal the nature of the people who have built them and lived in them. Usually it is the street of a small town, or the road in open country which is the focus for his composition. His skies are full of the movement of clouds. There is life in this artist's painting and the ability to express what he feels is significant in contemporary America."

PAINTER OF THE AMERICAN SCENE RADIO ART COMMENTATOR ART TEACHER

USES

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HY COHEN

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EXHIBITION NOTE

A one-man show of recent paintings by Hy Cohen will be at the A.C.A. Gallery, 63 East 57th St., N. Y. C., from December 24th, 1945, through January 12th, 1946.

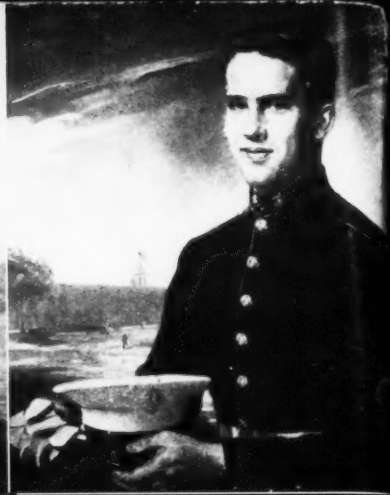
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